THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THING JAPANESE

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FLOWERS ARRANGED IN THE TOKONOMA BY IKEBANA ARTISTS

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THE JAPAN MAGAZINE

VOLUME SIX JUNE, 1915 NUMBER TWO

IKEBANA

By T. YAMASHITA

THE art of flower arrangement, as all who are interested in Japan know, is one of the polite accomplishments of every lady in the empire; but the secrets of the art very few foreigners have taken the trouble to investigate. The controlling motive of the *ikebana* artist is so to arrange the flowers as to give them the most natural attitude and expression to set off their beauty and significance. By the Japanese this is regarded as a fine art. It undertakes to place flowers so as to express the beauty which the Creator intended that they should express. They are, as it were, placed in attitudes that most accord with æsthetic truth. In carrying out this idea through the ages in which the art has been cultivated by the Japanese, certain fixed formulæ have come to be regarded as essential to any adequate exercise of the art. Here there has been apparent a slight danger; for some of the *ikebana* artists are so formal as to fancy that all flowers must conform to the cannons of art which they have prescribed, which is hardly reasonable. So while endeavoring to arrange the flowers in an attitude consistent with beauty the artist must be true to the nature of the particular flower treated. In other words, the individuality of the flower must not be subordinated to arbitrary rules.

As to the cannons of the art there are various notions; but three formulæ appear to predominate: that which applies to the *shin* (trunk), the *soye* (accompaniment) and the *tai* (body). Other schools of *ikebana* elaborate the points to be observed by such names as *ten*, or "Heaven;" *chi*, the Earth; and *jin* or Man. The working out of the rules, however, is much the same in the end. The inference is that every flower has essentially three attitudes to express fully its nature, the blossom being naturally endowed with these elements. These three æsthetic elements must receive the chief attention of the artist.

It is interesting to examine somewhat more minutely as to the nature of the three elements of beauty thus believed to

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tubers in early June. First there is the stem, or trunk of the plant or tree or bush, from which the branches, twigs or blossoms proceed. Then comes the sap or growing nature which naturally rises with the trunk to feed it or to its best advantage. The bodily or fat is that which combines these two elements so as to give them the greatest possible value. Besides these there is energy, fire or soul and branches may be utilized to improve the different colored and to make fruit or the rapid utilizing the stronger kinds of natural beauty according to the ideas. There are other colors which differ somewhat from this as the fire is to be looked at, but the principle is the same. Nothing can be done in the design; for all flowers are used so much alike as to conform to the color and shape of the art masters. Some artists however much more precisely than to vary, while others regain have more or less modified branches than others. Thus the skill of the artist is seen in the way he works; how he puts the color to the best to the flower or fruit. There is always a blue or so easy to apply or putting, in a way and flower or branch seems to have an individuality of its own, resulting a more and that color and the flower or fruit is a very more individual to the art to the flower or fruit. From the ground a

beauty or fruit and flower. Most of the customs and customs with regard to the modern art are the outcome of those created by ancient masters; they have been transmitted from generation to generation without being subjected to sufficient criticism and modification. In short the art of Old Italy is too conventional.

In accordance with conventional notions of the art of Italy were required the artist had first to get some model in a form in which he is pleased the flower, whether it be in a branch or the stalk of a plant, whether it is a type but in proper position by a study of the natural world which touches the edges of the vase or stone pieces. Then the artist begins to study the in detail of the flower which will be used in the design. Sometimes the flower is to be used in the design; sometimes in the vase and sometimes in the stone. In the vase it is selected for the stem, and leaf and the position or position to form the accompaniment. The process completed the artist proceeds to the selection of vessels and other things which are to be used in the design. Thus the skill of the artist is seen in the way he works; how he puts the color to the best to the flower or fruit. There is always a blue or so easy to apply or putting, in a way and flower or branch seems to have an individuality of its own, resulting a more and that color and the flower or fruit is a very more individual to the art to the flower or fruit. From the ground a

The instruments and utensils required in the practice of the art are a jug a pitcher or a bowl, a pair of scissors and a knife for the flowers. The vases or stone

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inhere in every flower. First there is the *shin*, or trunk of the plant or tree or branch from which the branches, twigs or blossoms grow out. Then comes the *soye* or accompaniment which naturally goes with the trunk to set it off to the best advantage. The body or *tai* is that which combines these two elements so as to give them the greatest æsthetic value. Besides these three elements, leaves and branches may be utilized to improve the attitudes selected and to assist further in emphasizing the three elements of natural beauty pertaining to the flower. There are other schools of *ikebana* which differ somewhat from this as to the formulæ to be insisted on; but the main principles are not essentially other than those above outlined. Owing to the rigid insistence on formulæ in all schools there is always the danger of stiffness and monotony; for all flowers are not so much alike as to conform readily to the laws laid down by the art masters. Some plants blossom much more profusely than others, while others again have more and more crooked branches than others. Thus the skill of the artist is seen in the manner in which he applies the rule of the art to the flower treated. The art is easy to learn but not so easy to apply or practice, since every flower or branch seems to have an individuality of its own, requiring a new and separate study. What the art requires is that science and philosophy should give more attention to it, so as to ascertain how far the formulæ and theories are based on truth and reason. Most of the cannons and customs with regard to the modern art are the outcome of those practised by ancient masters; they have been transmitted from generation to generation without being subjected to sufficient criticism and modification. In short the art of *ikebana* is too conventional.

In accordance with conventional notions of the art of flower arrangement the artist has first to put some water in a vase, in which next is placed the flower, whether it be on a branch or the stalk of a plant, where it is supported in proper position by a bit of forked wood which touches the edges of the vase in three places. Then the artist begins to study the individuality of the flower, which portion of it should be made the body, or the trunk. That which is to be body should be first inserted in the vase, and then that which is selected for the trunk, and last of all the portion or portions to form the accompaniment. The process completed, the artist removes to a point of vantage and observes the result of his or her achievement, and viewing it with a critical eye, certain improvements are likely to be found necessary, and thus the process goes on until the finishing touches are done. Last of all more water is put in the vase.

The instruments and utensils required during the practice of the art are a jug, a little saw, a knife, a pair of scissors and a tray to hold them. Branches or shrubs which have no flowers, such as the wil-

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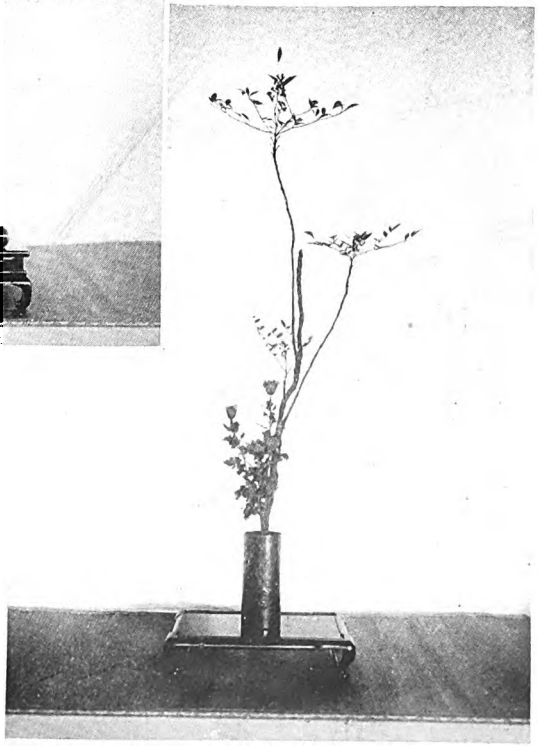

EXAMPLES OF IKEBANA ART

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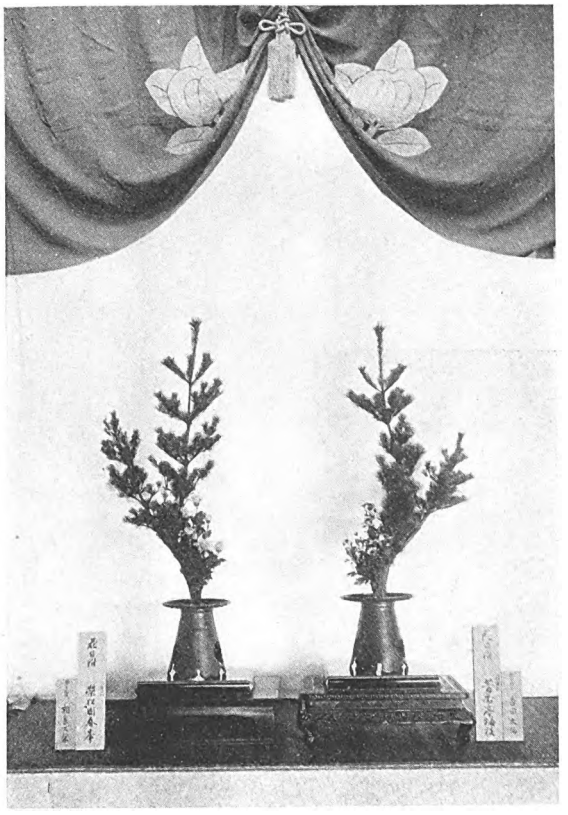

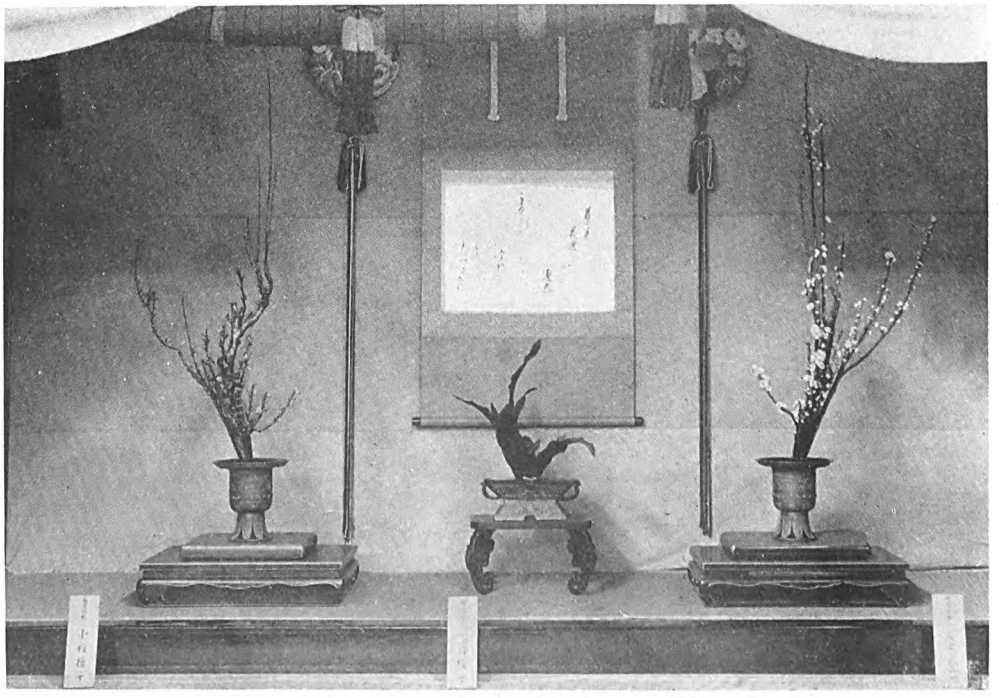

EXAMPLES OF THE ART OF IKEBANA
(Courtesy of Mr. Kojima)

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low, for example, may be used for the body and the trunk, and then small chrysanthemums may be used for the accompaniment; and again two different flowering plants may be used together in the same vase. The white plum blossom and the red camelia are often so used; while for some reason or other the willow and plum are never used together. Probably the choice of what plants or branches best combine in *ikebana* is influenced as much by whether one of them will wither before the other, as by the taste of the artist. Much attention has to be devoted to the capacity of plants to take up water, the cut ends being sometimes burnt and in other cases the cut ends being stuck into bits of radish. Care has to be taken too in bending the branches into the desired shape or position. Sometimes they are heated to prevent breaking and sometimes cut in several places to make them pliable. There is usually a great deal of this reshaping before the eye of the artist can be satisfied. There is a kind of large leaf orchid which is popular among teachers of *ikebana*, as it is plentiful at all seasons; but this plant is tabooed on important occasions or at times of formal invitation. In teaching, the number of leaves or sprays used at one time varies from 5 to 15, but usually from 7 to 9, the number being always odd. As to colors, yellow and white, in the case of chrysanthemums, should always tower over others. In arranging a weeping willow branch it must not be permitted to overhang the vase on both sides, for æsthetic reasons. Most attention is given to the arrangement of the plum blossom, which is regarded as among the most æsthetic of flowers. But more stress is laid on arranging the branches than the blossoms. As to large blossoms, such as the peony, the number should not be more than three at the most, the leaves being used to form the body; and so in arranging the peony the body is most important. Pine, bamboo and plum may be inserted in the same vase on festive occasions; but when they are inserted in three separate vases the pine always occupies the central position. Used together the pine must form the trunk and the accompaniment, the plum forms the body and the bamboo does to fill the middle space in the group. In other trees or plants the artist has a certain licence. In arranging the lily elegance should be kept mainly in mind. The leaves are first separated and then combined to satisfy the principles of the art. On festive and congratulatory occasions the daffodil or narcissus is often used, as a child of cold weather, and therefore an emblem of courage and endurance.

In acquiring the art of flower arrangement the best teachers have secrets which one has to pay for before being let into them. Most of such secrets apply to the arrangement of plants and flowers regarded as specially difficult, such as vines; and also to vases of certain shapes, such as those like a boat. Such features, being

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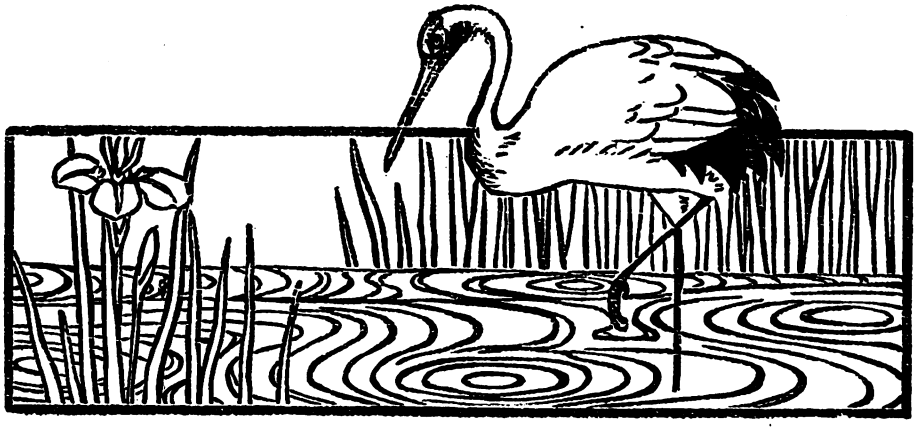
associated with classical times, receive close attention on the part of students. In fact every flower has its special arrangement, as art for that individual plant being historic and an education in itself; and thus to be familiar with the art of arranging all the flowers so as to do so without violating the canons of art and the traditions of history is an absolute study, while the art of arranging such plants and flowers as the plantain, the lotus, the tropæolum and the morning-glory have secrets associated with the lore of ages.

Thus the more critical of modern people are astonished to regard flowers as a comprehension of science, ignorance, art, etiquette and amusement, which the ignorant regard to be regarded as possessing proper accomplishments, must begin to study from the middle school upwards, and fairly learn to master before she can hope to take her place among the ladies of the land.

associated with classical taste, receive close attention on the part of students. In fact every flower has its special arrangement, the art for that individual plant being historic and an education in itself; and thus to be familiar with the art of arranging all the flowers so as to do so without violating the cannons of art and the traditions of history is an elaborate study, while the art of arranging such plants and flowers as the plantain, the lotus, the tree-peony and the morning-glory have secrets associated with the lore of ages.

Thus the more critical of modern Japanese are accustomed to regard *ikebana* as a conglomeration of science, ignorance, art, etiquette and amusement, which the Japanese girl, to be regarded as possessing proper accomplishments, must begin to study from the middle school upwards, and finally learn to master before she can hope to take her place among the ladies of the land.



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KISEKI

By T. SASAKI

AMONG writers of fiction there are always those that give themselves up to interpretation of the time-spirit. This time-spirit, or *zeitgeist*, as the Germans call it, is not the same for all: to the merchant class it may be one thing; to their daughters it may be quite another thing, and among the young men of the day it may yet another spirit or tendency. Each of these aspects of social life may have, and in Japan usually has, its own special spirit common to all of the same class.

Kiseki was the first of the Japanese novelists to give adequate expression to this spirit. It was a feature of human character that immensely interested him, and he may be regarded as its most successful interpreter. He seized upon a class and attempted to interpret the significance of its ideas and the trend of its spirit. His first effort in this direction was a small volume entitled, *Seken Musuko Katagi*, dealing with the spirit common to sons, or the "Son Spirit," which first appeared in the year 1715. The word *katagi* in the title suggests the idea of "general nature" or "the ideas common to a class." Thus when we say "Yedo-ko Katagi" we mean the spirit of the Tokyo people. After the appearance of this volume several others followed in succession. Most of them were in the same strain. His *Seken Musume Katagi* dealt with the time-spirit of girls, another work with the spirit of clerks, another with that of merchants and another with the spirit of gardeners and so on.

The father of this sort of Japanese fiction was a Kyoto man, and naturally his scenes are cast in and about the ancient national capital. His writings are a mine of information as to the manners, customs and styles of dress among the people of central Japan a century ago.

This *katagi-mono*, or literature of the time-spirit, occupies an important position in Japanese literature, forming as its representatives do, a significant group covering considerable space as interpeters of the nation's civilization. After Kiseki set the example numerous others followed, producing an unbroken succession of writers down to the present day. One of the most brilliant of modern representatives is Dr. Tsubouchi of Waseda University, whose book, *Tosei Shosei Katagi*, or Modern Student Spirit, is deservedly popular. The *Modern Merchant Spirit* by Koson Ayeba is another example of the same kind of fiction in modern times. But all these and their predecessors owe their origin to the inspiration of Kiseki.

Before taking to literature Kiseki had been a wealthy merchant of Kyoto. His real name was Ejima, Kiseki being only his pen name. In later life, having made his fortune, he retired and devoted himself to writing. Having been rather wild in his youth he had seen a good deal of dissipation and knew more than he should of

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KISEKI

By T. SAPARI

A MONG writers of Italian three are always those that give a threefold up to interpretation of the time-spirit. This time-spirit, or zeitgeist, as the Germans call it, is not the same for all; to the merchant class it may be one thing; to their daughters it may be quite another thing, and among the young men of the day it may yet another spirit or tendency. Each or these epochs of social life may have, and in Japan usually has, its own special spirit common to all of the same class.

Kiseki was the first of the Japanese novelists to give adequate expression to this spirit. It was a feature of human character that hitherto invariably had, and he may be regarded as the most successful interpreter of the related types and attempted to interpret the class, and also to the extent to which spirit and the trend of its spirit. It is reflected in the action was a result, primarily, of his common to some or the "real Japan" which was represented in the life of the Tokyo people. Also the spirit of this was reflected in the [illegible] time. Since of these in the same strain. The [illegible] dealt with the thoughts or plot, or else work with the [illegible]

with this of merchants and people with the spirit of prudence and so on.

The name of this great Japanese fiction was a Kyoto man, and naturally his scenes are cast in and about the ancient capital. His writings are a index of information as to the manners, customs and styles of dress among the people of central Japan a century ago.

This Zeitgeist, or fashion of the time spirit, occupies an important position in Japanese literature. Literary men in representative city, a significant group covering considerable of space as indicated of the reader's edification. After Kiseki set the example numerous others followed, producing an audience succession of writers down to the present day. One of the most brilliant of modern [illegible] writers is Ihara Saikaku of Kyoto, who [illegible] Osaka, or Seki Ichiro, [illegible] commercially prosperous. The [illegible] Saikaku [illegible] Kyoto [illegible] of the [illegible] and their [illegible] [illegible]

Before writing [illegible] Kiseki had been a wealthy merchant of Kyoto. He [illegible] name was Fujima. Kiseki being only his pen name. He knew life in both its [illegible] and [illegible] and [illegible] to write. Having been [illegible] in youth he had seen more than the world of [illegible]

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the shady side of life, which knowledge, however, stood him in good stead as a far from inspector of the society of his day, when he began writing. That he was a man of some culture and wielded a facile as well as a vigorous pen is clear to anyone familiar with his books. His morals become immediately popular, and he was soon reckoned among the leading literary lights of the capital. This position he held until he passed away in 1732 at the age of seventy.

Our author usually divided his novels into two volumes each, and each volume into three parts. There is seldom elaborate plot but rather a biographical narration of what the heroes of the novel saw and did, the interest lying chiefly in the wit and satire of the writer. Contemporaneous incidents and events of daily life are wrought into circumstances of the most significance or not, for public delineation of Arnold Bennett, though it is by no the whole more remarkable than of Thackeray. Fiction description is not much required for life is boldly and rapidly sketched, the comic effect being distinctly responsible of the novel with a purpose. Certain defects of nations are signalized, and to a great is reduced to illustrate them. His character being developed gradually, and unlike the method of Smollett, a greater writer of the day, in that the latter's of the novel becomes [illegible] and [illegible].

The Tales Elsewhere Already by [illegible] a [illegible] of the son of a certain town of Kyoto. In the capital there lived a rich [illegible] who made his gilt selling paper [illegible]. [illegible] [illegible] well [illegible] [illegible] [illegible] popular among his [illegible] [illegible] the [illegible] [illegible] [illegible]. But for a merchant's son the youth had an extraordinary predilection for military life and exercises. From childhood the lad wasted his wooden sword, on which he constantly practised; and as he grew to manhood he wasted training in equestrian horsemanship, insisting on having a teacher for this purpose. Acquiring proficiency in this, he next devoted his attention to fencing, turning his father's sitting room into an arena. He made himself a nuisance to his father by taking up the time of the shop assistants by engaging them in sword play. Next he took up archery and spent his days with the bow. Fencing would do now but then he should be a suit of armour which he was proud to exhibit in the most conspicuous place in the house. Though only the son of a merchant, he had already calculated himself to the position of a samurai, and carried with him a sword ever to his back. As for reading he would have nothing but warlike stories, and expressed contempt that he was so unfortunate as to live in a time of peace. The days of the civil wars were the days for him. He would then have had an opportunity of making of himself a [illegible] [illegible] or a Napoleon.

The father of the youth at first admired the lad's versatility, but soon found that his tendency to go to ponderous extremes and expensive hobbies was to be deplored; so one day he called in the boy for admonishment:

"My son," said the old man, "as you are no samurai and can never hope to become the retainer of any daimyo, but must remain the son of a mere merchant, what is the use of wasting time on such pursuits as you now pursue? Leave off this folly, I beseech you! We are

the shady side of life, which knowledge, however, stood him in good stead as a faithful interpeter of the society of his day, when he began writing. That he was a man of some culture and wielded a facile as well as a vigorous pen is clear to anyone familiar with his books. His novels became immediately popular, and he was soon reckoned among the leading literary lights of the capital. This position he held until he passed away in 1737 at the age of seventy.

Our author usually divided his novels into five volumes each, and each volume into three parts. There is neither scheme nor plot but simply a biographical narration of what the heroes of the novel saw and did, the interest lying chiefly in the wit and satire of the writer. Commonplace incidents and events of daily life are wrought into circumstances of the most significant nature, not unlike the method of Arnold Bennett, though the style on the whole more resembles that of Thackeray. Minute description is not much resorted to; life is boldly and rapidly sketched, the entire effort being distinctly representative of the novel with a purpose. Certain ideals or notions are suggested, and then a hero is selected to illustrate them, his character being developed accordingly, not unlike the method of Saiwaku, a still greater writer of the day. In fact this method characterized a good deal of the literature of the period between 1688 and 1735.

The *Seken Musuko Katagi*, for example, is the story of the son of certain man of Kyoto. In the capital there lived a rich merchant who made his pile selling priestly vestments. His son, Jinshichi, tall, well built and talented, was very popular among his neighbors, much to the satisfaction of his parents. But for a merchant's son the youth had an extraordinary predilection for military life and exercises. From childhood the lad wanted his wooden horse, on which he constantly practised; and as he grew to manhood he wanted training in regular horsemanship, insisting on having a teacher for this purpose. Acquiring proficiency in that, he next devoted his attention to fencing, turning his father's sitting room into an arena. He made himself a nuisance to his father by taking up the time of the shop assistants by engaging them in sword play. Next he took up archery and spent his days with the bow. Nothing would do now but that he should have a suit of armour which he was proud to exhibit in the most conspicuous place in the house. Though only the son of a merchant, he had already exhalted himself to the position of a *samurai*, and carried with him a sword even to his bath. As for reading he would have nothing but war stories, and expressed constant regret that he was so unfortunate as to live in a time of peace. The days of the civil wars were the days for him. He would then have had an opportunity of making of himself a Uyesugi Kenshin or a Napoleon.

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"My son," said the old man, "as you are no *samurai* and can never hope to become the retainer of any *daimyo*, but must remain the son of a mere merchant, what is the use of wasting time on such pursuits as you now practise? Leave off this folly, I beseech you! We are

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merchants for supplying vestments to Buddhist priests, and far better would it be for you to spend your time reading books on our religion and making yourself familiar with things that may help the business!"

The son shrugged his shoulders on hearing this, and arched his brows in disapproval; but the old man said no more, retiring to his own room. The lad went out and talked over the situation with his boon companions:

"What do you think," said he; "my father, you know, is rather a hasty-tempered old chap, and he is opposing my love of military sports, and to-day scolded about it so that I thought he was going hit me on the head with his long pipe; but, knowing that I was a fellow of military arts, he naturally hesitated and so I escaped. So you see the advantage of a military education!"

The father, knowing all this, now began to have much anxiety about his son. He feared that the lad's love of arms would lead him into trouble and even to murder; and the old man was even afraid for his own head and was careful not to anger the youth. So the father finally went to the city officials and desired them to admonish his son. In compliance, the officers of the law summoned the young man and advised him to leave off military ambitions and to acquiesce in his father's wish. But the youth would have none of it and replied:

"Fortunately I was born to be a man and not a merchant; and I am going to be what I was born to be! Even Buddha himself would not be able to dissuade me! It is the part and duty of a hero not to be moved from his purpose, and I am a hero. Who knows that some day I may not be Field Marshal of the Imperial forces. You common people do not understand a man like me! You always think that militarism is detrimental to trade."

The city authorities thus taken down by the youth, advised the father to disinherit him, saying that if the boy was allowed to remain in the city, dear knows what mischief he would be guilty of, as he was already beyond control. The old man was deeply grieved; but as there was no way out of it, he consulted with his wife, and the boy was sent away from home.

Now an outcast from society, the lad rented a small hut in the village of Fushimi, where he existed for a time in dire poverty. Three years had thus passed away. The procession of the great *daimyo* of Kyushu was passing through the village with his long retinue of retainers. His favourite war horse happened to break loose and was prancing wildly about the street, no one being able to capture him. Jinshichi appeared on the scene and made himself famous by doing the deed. Seeing that the horsemanship of the youth thus excelled that of all the others, the *daimyo* was greatly surprised and pleased; and summoning the youth to his presence, he took him into his service. In time the young man, having proved his mettle, became a *samurai*.

It will thus be seen that the novel, while speaking in a strain somewhat suggesting Don Quixote, is yet much more restrained, since any insult to military life would in that day have brought condign punishment on the head of the author. It shows, however, that a man can do what he wills, if he wills hard enough.

The content of the *Seken Musume Katagi*, or Time-spirit of Girls, is much in the same manner and style. Once upon a time a wealthy druggist named Dosai had a daughter named Ito. From childhood she showed a disposition to be jealous. This lass in fact showed every tendency to become a man-hater. At the time of the dolls' festival she painted all the dolls black so that the men would not admire them. She used to tell tales to the women of the neighborhood about their husbands flirting with girls until she had them all at loggerheads.

The parents were naturally much troubled at this behavior on the part of their daughter, and asked the priest of the local temple to speak to her about her conduct. She was thus expostulated with and warned against the sin of jealousy, to which woman was so likely to be subject. But the girl seemed oblivious to the reprimands of her spiritual adviser. She told the priest that even her own mother flirted with a man, who, however,

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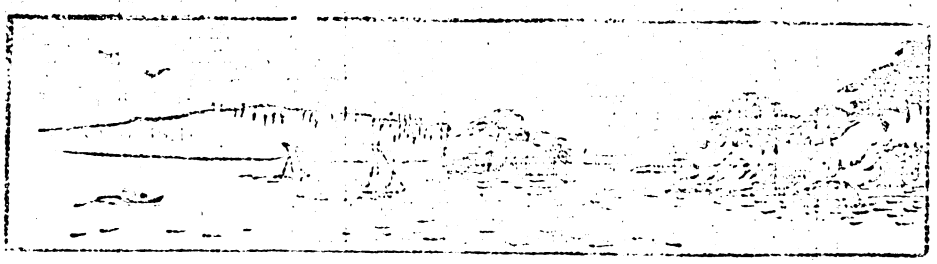
turned out to be the girl's own father. The girl said she had heard her mother whispering to her father; and why should she thus whisper if their conduct was fit for public knowledge? She asked the priest to speak to her mother about the evil of such whispering, as it irritated the daughter and got on her nerves. The priest thus silenced, retired.

The girl continued to prove obdurate and to go on with her gossip and her jealousy until the whole neighborhood was up in arms. She was the talk of the whole community. Her name was now known far and wide, and all feared her and called of here. Naturally she did not marry, for all the men were in fear of her. Even the wealth of the family had no attraction in getting for her a husband. As the parents were now over sixty years of age, how dreaded that, as she must marry before they died, they must cease to be so particular in looking for a suitable husband for the girl, and that they would now take the first man who came along. As luck happened, this turned out to the son of a rag-dealer, who readily consented to take the infamous one to wife. The marriage was accordingly celebrated and the two became one.

The husband proved not to be a fool as he seemed. Seeing the jealous nature of his wife, he resolved to meet it with counter jealousy. Even before the wedding first was over he rebuked his bride for drinking wine with one of the male guests, and said he was always suspicious of a woman who thus made herself familiar with men. The bride laughed at him, pointing out that the man was her uncle and had long been a guardian of hers. She intimated that he would next be accusing her of living with her father, and that he was much too jealous minded to be a husband. Thus the tables were turned on him in his first attempt at dealing with his wife as she was expected to deal with him. The plan of the husband succeeded pretty well, however; for the wife was kept so busy defending herself against accusations of suspicious conduct that she had no time to spy on her husband and return the accusation. From day to day he led her the life of a dog by saying to her that she was too familiar with the servant boys and talked too freely with clerks when shopping and all sorts of such accusations, until the woman had no heart for accusations, and her spirit of jealousy was completely crushed. She told her neighbors that she was a warning to the young women of the community never to marry a jealous-minded man. Meanwhile, the husband enjoyed himself freely, and no matter to whom he spoke or how much he went about with ladies, his wife never uttered the faintest complaint or suspicion of his conduct. Thus the wife was cured of a bad habit.

It will be seen that in dealing with the weight of girls the unfairness to them is obvious; but yet sufficiently exaggerated to be taken as a joke, however much the average man might like to insist that it was based on fact. In any case it was so apt a satire on social life that the effect could not but have been wholesome on the civilization of the time.



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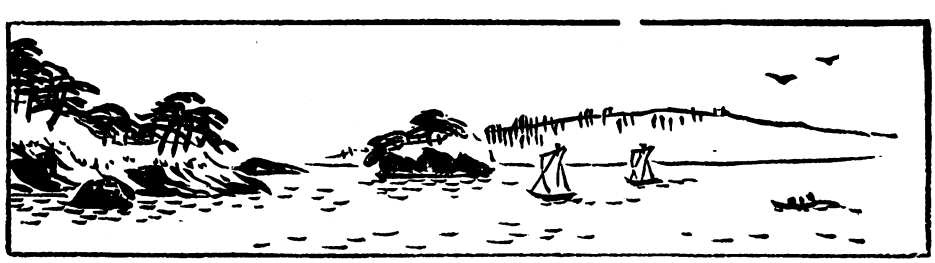

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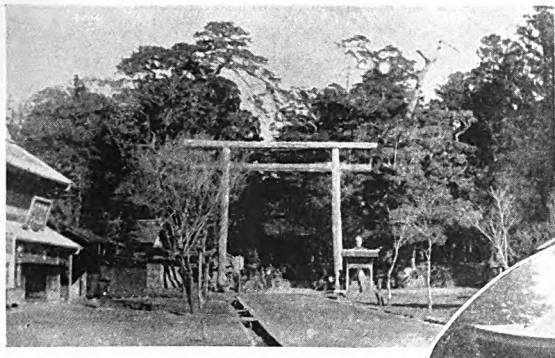

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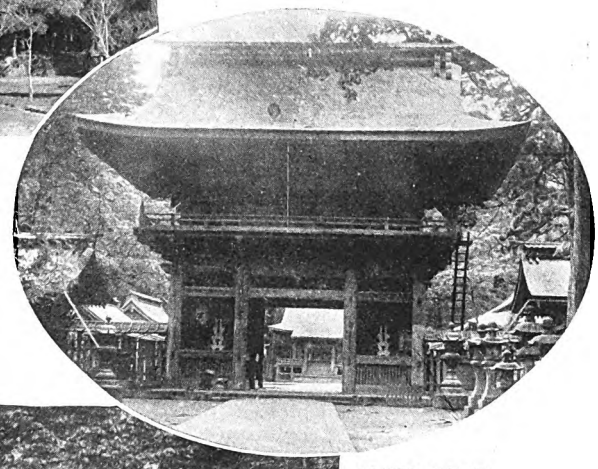

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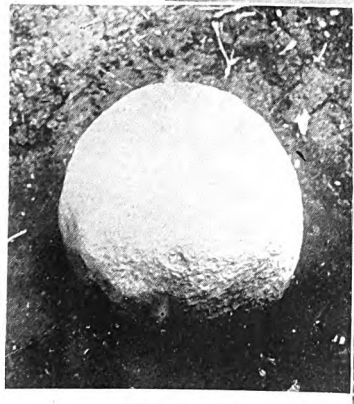

KANAME-ISHI

AVENUE LEADING TO SHRINE

KASHIMA SHRINE

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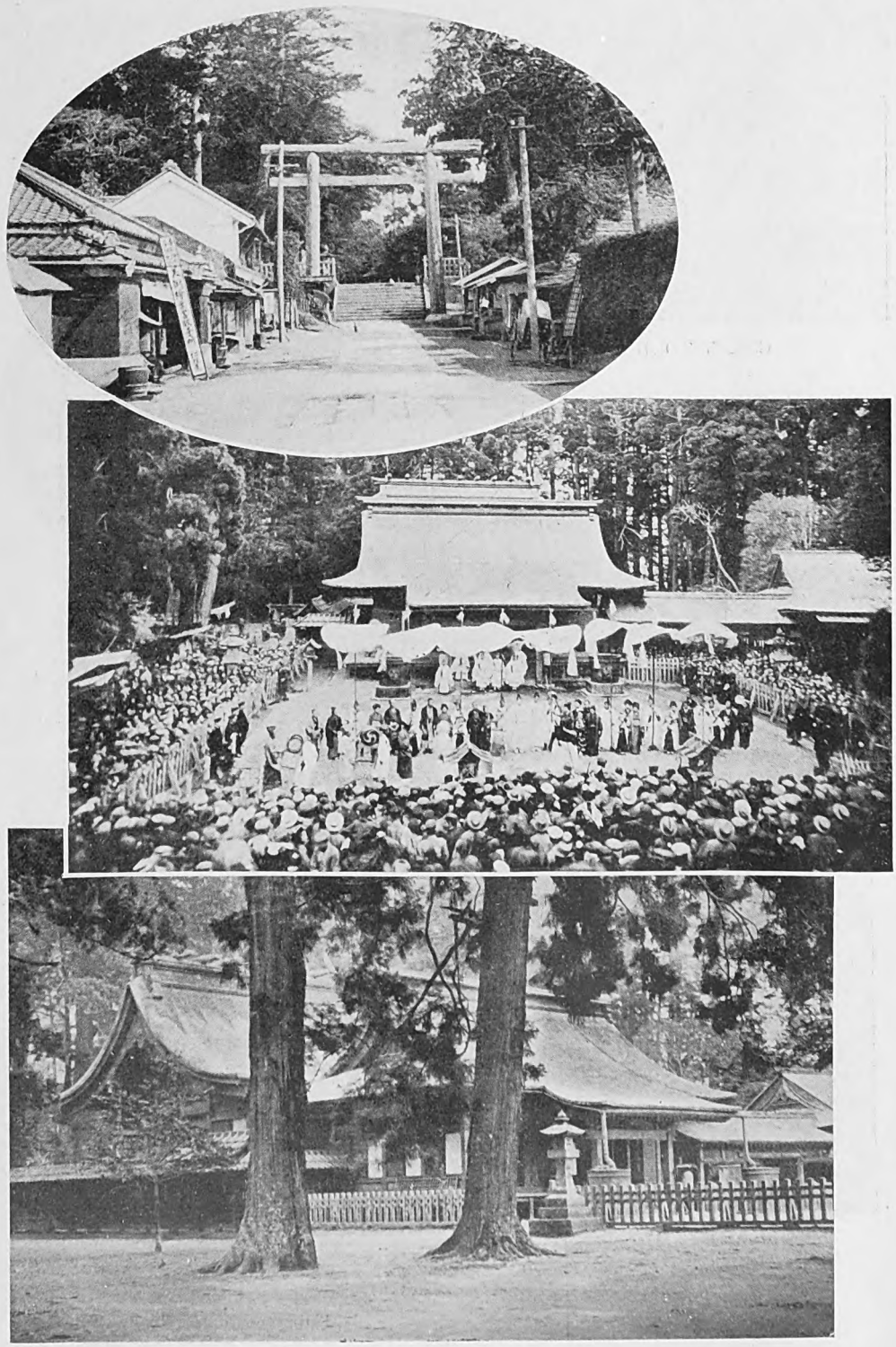

KATORI SHRINE

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TWO FAMOUS SHRINES

By Y. TAKAYAMA

AMONG the more famous shrines of the nation, toward which the hearts of the people of Nippon most often turn in worship, are the Kashima shrine, situated at the village of the same name in the province of Shitachi, and the Katori shrine at Katori village in the province of Shimosa. Next to the great national shrine of the Imperial Ancestors at Ise, the Atsuta shrine and the Izumo Daijingu, these two centers of reverence claim chief attention.

It may be taken by some as significant that the Kashima shrine is dedicated to the god of war, that deity having done great things for the nation at the time of the establishment of the empire. Tradition has it that the deity, Ninigi-no-mikoto, originated the plan which finally brought about the unity of the empire. Of course by the term, god, is not meant just the same as is meant by the term in western countries. These Japanese gods were once human beings, who were deified after their decease. In the early struggles of the nation for unity Ninigi-no-mikoto sent to the god of Idzumo, Okuninushi-no-mikoto, demanding of that deity the surrender of his territory, but the divine messenger despatched on this mission was so awed by the greatness of the god of Izumo that he failed to obtain the concession. A second messenger was sent, but he likewise failed. A third envoy was now despatched, who more perfectly represented his heavenly master, and before his persuasive powers the god of Izumo at length gave way, having now discovered that the two deities were of the same tribe. But though the god offered the territory he had subjugated to the messenger from the north, one of his vassals refused to concur, and this personage, Takeminakata by name, attacked Takemikazuchi, the messenger from Kashima, the former being killed at lake Suwa in the province of Shinano. Thus through the brillant exploits of Takemikazuchi the north and the south were united and he was deified therefore at Kashima in Shitachi, after his death, in 659 B. C. The new deity was obliged to share honors with two other great personages of the time, Futsunushi-no-mikoto and Amenokozane-no-mikoto, but Takemiikazuchi was regarded as the principal deity of the shrine.

Thus the shrine was established in the first year of the reign of the first emperor of Japan, Jimmu Tenno, and every 21st

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year thereafter it was reconstructed in order to show that the deity there worshipped was a special object of adoration by the Imperial family. However, in 812 A.D. this custom was abolished, possibly because by this time the gods were increasing so rapidly as to render special reverence for any one deity invidious or burdensome. But the god of the Kashima shrine is still worshipped by the Imperial family and the whole nation, as a deity who can drive away all evil, especially that brought on by other gods. As this deity was so remarkably successful in causing the surrender of other powers to the demands to the nation, probably his influence is sought now in bringing about the concession of China to the demands of the Japanese.

The great shrine at Kashima is enclosed by a double god-fence, and has a temple with the central altar, a kagura or dancing temple and a tower gate. In the course of a year there are some 133 big festivals, the most important of which is that of Mikusa on July 10th, old calendar. In the procession at this festival the priests of higher rank hold aloft swords of the god; while those of minor rank join with the villagers in bearing wooden daggers, the women being armed with spears and halberds. The whole scene is brilliantly lighted by the customary paper lanterns hung among the bamboo tress. Amid the dull beams of soft-colored lanterns and the flare of torches the vast crowds raise a war cry and march forth, brandishing the flashing weapons, presenting a scene reminiscent of less modern times.

In the subjugation of Korea undertaken by the Empress Jingo centuries after the foundation of the empire, the god of the Kashima shrine is believed to have participated: and this great festival above mentioned was established by the Emperor Ojin, son of the famous Empress, in honor of the victories of his great mother and of the god of Kashima, the war deity of that time.

There is a curious custom at the Kashima shrine of having what is called *Shitachiobi*, a belt or girdle containing the name of the girl who brings it to the priest together with girdles bearing the names of several lovers she has chosen. The holy man draws one of the belts containing the name of a lover and ties it to that of the girl, and the one he happens to take is selected by the lass as her lover. After her marriage she wraps the famous girdle around her abdomen for good luck to her unborn child. There is a hill behind the Kashima shrine known as Mikasayama where, it is said, the helmet of the god of the shrine was buried; and on this hill is the Mikasa-jinja.

In the neighborhood of the Kashima shrine are other places of interest. A short distance south-east is a stone called Kanameishi, rising about two feet above the ground, the top being round with a hollow in it. The stone is encircled by a godfence and approached by a torii. The

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story goes that in primitive times there was a huge fish in the earth at this spot, which greatly disturbed the community, and the god suppressed the creature with this stone, and the stone still lies there embeded in the earth, no one knows how far down.

A little further from the shrine is a pond known as Mitarashi-no-ike, where there is an unceasing spring of fresh water welling up, reputed to cure various ailments. The Konponji is a small temple on Kashima-machi, established during the time of the Empress Suiko by the Chinese priest, Eikwan, to the order of Prince Shotoku. The image of Rurikoyakushi to whom the shrine is dedicated, is said to have been carved by the Prince himself. In old days this was a temple of some magnificence but through fires and time it has lost most of its former splendor, but the view from there is very beautiful.

Eastward lies Takamagahara, a vast sandy plain dotted with pines. Legend says that here the god of the shrine used to battle with and subdue demons. In that day the place was frequented by herds of deer; and the animals would come to the coast when the Imperial arms were victorious, but if the Imperial troops were defeated the deer would lower their ears and run into human dwellings. Seven or eight miles from the Kashima shrine is the Ikisu-jinja, established in 402 and dedicated to Kunato-no-kami and to Sokotsutsuo-no-mikoto and other deities; and with the Katori and the Kashima shrines this one forms a triangle. The torii approaching the shrine stands in the water near two fantastic rocks called ogame and megame, which the superstitious believe to be used by the gods.

The seven wonders of the Kashima shrine are the standing stone already alluded to, the depth of which in the earth is unknown; the water in the Mitarashi pond is the same depth for a man or a child, independently of stature; the Suenashi stream decreases towards the mouth; the manner in which the wisteria blooms on Kashima shrine foretells one's fortune, though by what means is a secret; the echo of the sea there foretells the weather; the pine trees in the region never die, always sprouting up again if cut down; the pine chopsticks there have no balsam; all of which are not so wonderful now as once they were. There is also a Kashima shrine at Nara, which is said to have been established by the god of the Shitachi Kashima shrine while on a visit there, the journey having been taken on the back of a white deer.

Now we come to the other great shrine, the Katori-jinja. This sacred establishment was founded in 642 B. C. in honor of the god Futsunuchi-no-mikoto and also of the god Takezushi-no mikoto and his friend Amenokaya-no-mikoto. In beauty of architecture and surroundings this shrine well compares with the Kashima shrine, the large cedars being especially wonderful. It is said that when Mina-

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moto Yoriyoshi visited the shrine he heard the approach of armed forces, and climbing a tree he was able to ascertain whence they came and who they were. since which time it has been known as monomi-no sugi, or the scouting cedar. The tree now, alas, is dead and only the huge stump with a circumference of 40 feet remains. The other great tree of the place is known as the mokubo-no-sugi because Lord Mitsukuni called it mother of trees, on account of its size. The circumference of the tree is 45 feet and it has a parasite on it 12 feet in girth. The Sakuranobaba garden in the vicinity was laid out in the 18th century but has been enlarged several times since. The plum trees, cherry trees, pines and maples are very fine, and there are entrancing views of the Ashio and Nikko mountains, while north-east lies the sea. Below the shrine runs the river Tone near the garden. The principal festival here is on the 14th of April, and is especially interesting in the year of the horse when the wakashi or god-car, is placed in a boat on Lotori bay and proceed to Kashima where it is welcomed by the local priests in grand array and with much ceremony, showing the close historical relation between the two shrines.

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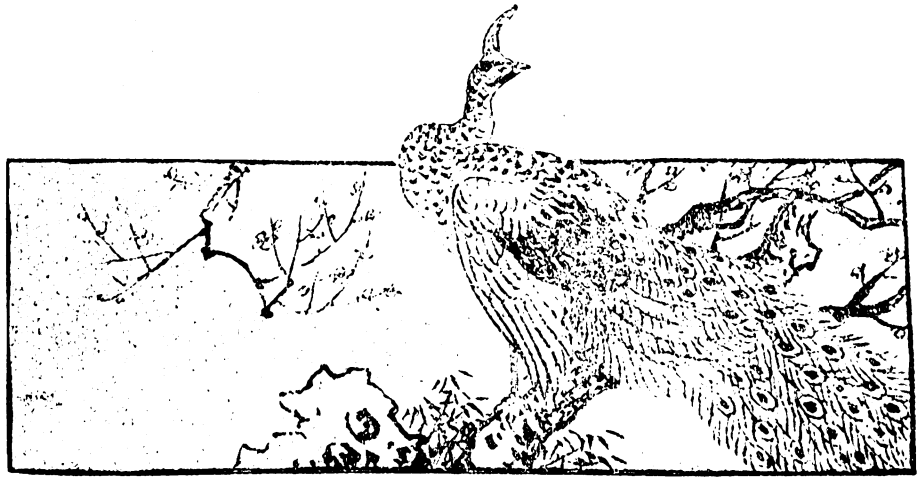

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HIRATA ATSUTANE

By F. YAMAZAKI

THE religious cult now known as Shinto is a unification of the ancient ideas, customs and rituals of the Japanese in connection with the worship of the gods, forming a system that in some degree reveals the outward aspect of a religion. In the old days Shinto was looked upon simply as a collection of rituals used by the priests in worshipping the gods. In the latter part of the Tokugawa period certain scholars arose, who took upon themselves a through study of the old literature of the nation, especially in its bearing on Shinto. Among these pioneer scholars was the Buddhist priest, Keichu, followed in turn by scholars like Kada Azumamaro and his pupil, Kamo Mabuchi, who again had as his pupil the famous Motoōri Norinaga.

From Keichu to Mabuchi the attitude of all the yamatologues was for the most part scholastic. They rejected Confucianism and Buddhism, maintaining that the Japanese should adhere to Shinto as the national faith, deriving all their ethical sentiments therefrom. After a close study of the ancient forms and sources of the Japanese language they tried to systematize a code of ethics based on the Way of the gods, Shinto. They were not disposed to regard Shinto as a religion, but simply a code of ethics, the Way of Life; neither was it a philosophy. Motoōri, however, went a step further and was inclined to educe a system of philosophy from Shinto; and his literary fame won him many followers, even though they could not always see eye to eye with him in religion. There was one disciple, however, who took up the religious philosophy of Motoōri with great vigor, and endeavored to establish Shinto among the religions and philosophies of the day. This man was Hirata Atsutane, the subject of our sketch.

Hirata, rich in originality, and inventiveness of mind, had a remarkable career. Born in 1776 in Akita in the north-eastern provinces, his father a vassal of the lord of Akita, Satake, Hirata was from a child ambitious and obstinate, though always very studious. In 1883 the lad took up the study of Chinese classics under Nakayama Seiga, giving special attention to Confucianism. At the age of eleven the boy was studying medicine with his uncle Yanagi Tenro. In the Tokugawa days Confucianism and madicine were often taught together, as being fittingly associated. The boy's father had always counselled him to make a close study of the national literature of Japan. Confucious had said that men should look to the roots and sources of things so as to master the fundamental principles; and so young Hirata resolved to master his own literature before he attempted the mastery of Chinese literature.

By assiduous study the boy excelled all his schoolmates, by whom he was naturally envied, being thought haughty and arrogant. Once when a party of

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lads wanted to attack him and compel him to fight, he began to reason with them, and convinced them of their error so that they could do nothing against him. Thus Hirata had the advantage of a character moulded under the influence of a good and righteous home as well as being under the instruction of a teacher of high character.

One of the great teachers of old Japan was Asami Keisai, a man who was famous as an imperialist, that is, one who wanted the shogunate abolished and the Emperor alone as ruler of the nation. This man despised military pretensions and refused to accept invitations from daimyos who attempted to patronize scholars. He lived in quiet seclusion in Kyoto, where he practised his ascetic principles. He wrote a book on the great loyalists of China, which played an important part in undermining the authority of the shogunate and hastening the Restoration.

Now the great grandfather of Hirata had been a pupil of Keisai; and his influence had remained in the family to be passed on to the young Hirata himself. Disliking his stepmother, who was not in sympathy with his ambitions, young Hirata left home in 1790 and fled to Yedo. On the way he happened toward evening to reach a ferry; and having no money, he could not proceed, as the boatman refused to consider his poverty. Although it was the middle of January the lad pulled off his clothes, tied them on his head and swam the stream. Seeing this the ferryman offered to take him into the scow but the boy declined the assistance. This gives some idea of the spirit of the lad at that time.

In Yedo the boy lived a precarious existence for some time, acting as a cart-puller, earning a few coppers a day. Later he got a place in the city fire brigade, and afterwards obtained employment from an actor as tutor to the children. His connection with the theatre led him to study drama. As he found he could have more time to himself for study by becoming a rice-cook he took a position in that capacity with a wealthy family in Yedo, where he boiled rice twice a day, and devoted the rest of his time to books.

The watch at the Tokiwa bridge was at that time in charge of the daimyo of Matsuyama, who was often there in person to see how his retainers were doing their duty. He used to hear, as he passed every day, a youth reading aloud to himself in a kitchen near the bridge, and caused inquiries to be made as to who the youth was. The man to went was Hirata Asuyasu; and he found that the youth was the led whom he was so struck with that he afterwards adopted him, giving him his name. His chances were now assured.

In 1801 young Hirata come under the influence of the writings of Motoöri Norinaga, which so exercised his mind as to mark the turning point in his life. From this time he gave himself up to the study of Japanese literature, and wrote to Motoöri to take him as a pupil. The great teacher was already dead when the letter arrived. The son of Motoöri laid the letter before the tablet of his departed father and asked permission of his spirit to take the young man under his tuition. Under these auspices Hirata now took up the study of the national literature, and especially of Shinto.

At the age of 28 Hirata published his first book. The next year he opened a school and began to lecture in public. He charged no fees for his instruction,

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obtaining his livelihood by acting as a physician. Needless to say his circumstances were somewhat straightened. To make matters worse his ideas on Shinto created many enemies. Hirata now had all he could do to keep the wolf from the door; and he had a wife and two children to support. In 1813 appeared his treatise known as "The Spirit-Pillar," setting forth his views on philosophy and religion. It was for him a year of crises. His wife died and he had the care of his two motherless children in addition to the duty of earning his bread. At last his adversity was overcome; for he married the daughter of a wealthy man of Yedo, who had been impressed by his writings. The father-in-law was so deeply interested in Hirata that he not only furnished means of living but also encouraged his literary investigations. When Hirata visited Kyoto the Emperor praised his writings, bestowing on him 200 pieces of costly silk and granting him an autograph letter.

Naturally such a man was regarded with suspicion by the shogunate. He not only inculcated the national cult but he was averse to Confucianism and Buddhism which the Tokugawa government upheld. The revival of Shinto was reviving the Imperial cause to the discontent of the *bakufu*. Lord Higashi, the exponent of Chinese classics under the Tokugawa government, took strong exception to Hirata and caused one of his books to be burnt. In 1837 Hirata was banished to his native city of Akita and there kept in confinement.

This caused great offence to the disciples of Hirata. In Echigo lived one of them, named Ikuta Doman. In that province a severe famine broke out; and as the government did nothing to help the stricken people, Ikuta headed an insurrection, which attacked the storehouses of the rich and took money and rice for the hungry inhabitants. Some of the Tokugawa officials were killed in the quarrel. The government pretened to believe that Hirata was at the back of the plot, and this was the real cause of his banishment to Akita. During his confinement the people treated him with every kindness; but in 1843 he died, at the age of sixty-eight.

The works of Hirata were afterwards published in ten large volumes; and he had hundreds of disciples all over the empire. All of his works have not yet been published but are now in course of printing. In 1883 Meiji Tenno conferred on Hirata the posthumous title of *Shoshi* in honor of his merit.

Now just what were the teachings of Hirata? His system of Shinto was a sort of eclectic cult combining the best in Confucianism, Buddhism and Christianity, brought into harmony with Shinto and the civilization of Japan. He held that Confucianism could not be accepted because it tried to explain the mysteries of heaven and earth by reason, which is impossible. Reason leads always to something higher than itself: the gods; and the gods should be duly honored. To talk of reason while ignoring the gods is not reasonable. Confucianism is like worshipping the palace and ignoring the Emperor. Where reason fails faith must have a place. Again, says Hirata, Confucianism ignores the fundamental relation between ruler and people, sovereign and subject, justifying rebellion and even revolution. Confucianism is only a religion for a disorderly people like the Chinese: it can have no place among a people like the Japanese, where the sovereign is always good.

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Buddhism was replaced by Tenrio because the thought it supplanted the Invisible Deities of man, instead of directing them in proper channels. Man's appetites and passions are good: it is only to a degree of them that is evil. The world is not so bad as Buddhism makes out. If the tenets of Buddhism were logically followed the human race would become extinct, which cannot be the will of the gods. Buddhism is opposed to Shinto, which places man's happiness in this world as well as in the next. Man should give him all to making the world better rather than to getting away from it.

Tenrio in theology held to a plurality of divine beings. In the beginning there existed a Lord of the Universe, and two creative persons: the High Creating God, and the Honored Creating God; and by these two all things were made that have been made. The Lord of the Universe is almighty; and all other gods are under Him. Thus it will be seen that the theology of Tenrio shows the influence of Christianity: the Father creating through the Son and the Spirit. But Tenrio held that the two creative beings were not equal; people call Adam and Eve. The imperial family of Japan were created by the gods and with them family ties do way of life. Thus the nature and heart of the Japanese are divine, and shall know no mortality. To revere the gods, to be loyal to the sovereign, to find in parents, to be kind to wives and children, to multiply and replenish the earth, to be friendly with relatives and friends, to be compassionate with servants, and to promote the prosperity of the family and the nation, these form the whole duty of man. This is Shinto.

Tenrio held that as the Japanese are the oldest of all the earth's peoples the ruler of Japan is by priority the lord of the world, and Shinto is the proper way for all mankind. But he regarded the Japanese God as the same deity to him all forever); yet he thought that the existence of both gods and evil in the same world necessitated the existence of two kinds of gods, between whom all results are worked out. This is not unlike the western idea of God Almighty and Satan. At any rate Tenrio's notion of how entering the trails of all religions into one for the Japanese is an effort that appeals to the nation; and the missionary that takes this attitude will do much good in Japan.

Buddhism was rejected by Hirata because he thought it suppressed the lawful desires of man, instead of directing them in proper channels. Man's appetites and passions are good: it is only the abuse of them that is evil. The world is not so bad as Buddhism makes out. If the tenets of Buddhism were logically followed the human race would become extinct, which cannot be the will of the gods. Buddhism is opposed to Shinto, which places man's happiness in this world as well as in the next. Man should give himself to making the world better rather than to getting away from it.

Hirata in theology held to a plurality of divine beings. In the beginning there existed a Lord of the Universe, and two creative powers: the High Creating God, and the Wonderful Creating God; and by these two all things were made that have been made. The Lord of the Universe is almighty; and all other gods are under Him. Thus it will be seen that the theology of Hirata shows the influence of Christianity: the Father creating through the Son and the Spirit. But Hirata held that the two creative beings were what western people call Adam and Eve. The Imperial family of Japan were created by these gods, and with that family lies the way of life. Thus the nature and heart of the Japanese are divine, and shall know no mortality. To revere the gods, to be loyal to the sovereign, to be filial to parents, to be kind to wives and children, to multiply and replenish the earth, to be friendly with relatives and friends, to be compassionate with servants and to promote the prosperity of the family and the nation, these form the whole duty of man. This is Shinto.

Hirata held that as the Japanese are the oldest of all the earth's peoples the ruler of Japan is by priority the lord of the world, and Shinto is the proper way for all mankind. But he regarded the European God as the same deity he himself revered; yet he thought that the existence of both good and evil in the same world necessitated the existence of two kinds of gods, between whom all results are worked out. This is not unlike the western idea of God Almighty and Satan. At any rate Hirata's notion of harmonizing the truths of all religions into one for the Japanese is an effort that appeals to the nation: and the missionary that takes this attitude will do most good in Japan.

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INFLUENCE OF WESTERN PAINTING UNDER THE SHOGUNS

By S. NAKAGAWA

THE policy of the Tokugawa shoguns in prohibiting intercourse with western countries naturally tended to restrict the influence of western art on Japan. For many years the only communication Japan had with the outside world was through China or Holland; and yet through these restricted channels European civilization gradually leaked into the country, and its influence was widespread and effective, especially in the realms of art and industry.

The first western paintings that exercised an influence on the Japanese mind were those of the Virgin and child, which did something to stimulate an interest in European art. In time there were quite a number of Japanese studying the principles of the western painting. As most of the earlier western examples of the painter's art were on religious subjects the same characteristic is naturally noticeable in the works of those who studied them. When Christianity was proscribed in Japan, however, the native artist who had been influenced by the religious pictures of the west, began to burn their paintings and drawings lest they should be thought to be in some way associated with the prohibited religion. This caused a cessation of interest in western painting.

Among those recognized as leaders in the introduction of western painting in those early days was Yamada Yenosaku, a retainer of the Arima clan in the province of Chikugo in Kyushu. Being an earnest convert to the Roman Catholic faith he devoted himself most assiduously to the study of European painting. When the Christians, under the stress of cruel persecution, rebelled and took up a position on the defensive at Amakusa, defying the government, Yamada ran away and joined them, forsaking his liege lord for the Lord of Heaven, acting as a kind of chaplain to the besieged; but in time he recanted and went back. The Commander in Chief of the Government forces, Matsudaira Nobutsuna, wishing to encourage art, pardoned Yamada and brought him to Yedo. During the period from 1645 to 1657 there was a notorious incendiary in Yedo whom Matsudaira wanted to render obnoxious to the public by having his portrait painted, and Yamada was engaged to execute it in foreign style, presumably to make it all the more repulsive, the picture to be hung up by the public highway. The picture was so well done as to be considered very life-like and was the means of deterring other nortorious cha-

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INFLUENCE OF WESTERN PAINTING UPON THE SHIJO SCHOOL

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racters from giving the authorities a chance to include them in the gallery of rogues. Yamada, however, could not well overcome his early influences and most of his pictures showed a rel gious trend; and after the ban was placed on religion those who had copies of his paintings tried to get rid them and most of them were burnt. This was the means of practically wiping out all trace of western influence on Japanese painting. For many a year no successor was found to emulate Yamada.

The eighth shogun, Yoshimune, was deeply impressed by the importance of encouraging the introduction of western science and art; and for this reason he abrogated partially the laws restricting the importation of European books, which caused a great revival of interest in western knowledge, including art. In a few years a new school of Japanese painting appeared, betraying the influence of western art, one of the leaders in the movement being Okumura Masanobu and Maruyama Okyo. The real father of the movement, however, was Hiraga Gennai, a student of medicine and botany at Nagasaki, who wrote dramas and amused himself by imitating foreign paintings in oil. Having come into contact with illustrated Dutch books on natural history he attempted to copy them literally, painting the illustrations. There was one Dutch book of this kind that so impressed the youth that he sold all his property, including his clothes, and purchased it. Among the efforts in foreign art left by him is the painting in oil of a foreign woman, done on course canvas. Though the skill displayed does not indicate a very high attainment in art, the relic is of inestimable value as one of the first attempts of the Japanese to imitate western oil painters. The would-be artist died in 1779 aged 48.

The next Japanese to indicate a desire after western painting was Shiba Kokan, a student under the artist, Harunobu Suzuki, and called Harunobu the Second. He was also a student of Chinese painting under the noted master of that school, Soshiseki. When Harunobu Suzuki died in 1770 his works were in great demand and their scarcity added to their value. Seeing this, Shiba Kokan started to produce that kind of painting himself, under the name of his teacher, and the public were unable to distinguish the works of the pupil from those of his master, so that he attained a fame equal to that of his master. While still a youth Kokan had gone to Nagasaki where he got acquainted with a Dutchman who gave him a book on western art from which he obtained some elementary knowledge of the subject. At the same time he became the friend of Hiraga Gennai to their mutual profit. Though Kokan's experiments in the way of western painting were no great examples of fine art they nevertheless show much ingenuity and in their day were regarded as worthy of renown as specimens of foreign style. One of his pieces represented a woman and two children taking refuge under a tree, with houses on a hill in the background; and another was a seashore scene with two men standing by two others who were working at a boat, a sailing ship at anchor in the offing. The versatility of Kokan may be inferred from his further skill in the art of copper engraving which he learned from a Dutch book and thus became the father of this art in Japan. He was indeed a scholar as well as an artist and discoursed learnedly on Chinese literature, western astronomy, philosophy,

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Buddhism and Confucianism. It was as a scholar that he sought most to shine, regarding art as only a hobby. But history values him more for his work in art than for any influence he had on philosophy and life. Such works as he left, namely, the Heavenly Speheres in copper engraving; the Eight Famous Landscapes of Yedo; the Sacred Eagle Mountain and the collection of pictures in his *Shamparo*, are of great value as examples of what one man did to introduce western art in Japan. He died in 1818 at the age of 72.

The anecdote is told of Kokan that once he had to conceal himself for some reason or other; and he gave out that he was dead, remaining in concealment in a friend's house for some time. At last a day came when it was absolutely necessary for him to go out, when a friend, happening to see him from behind, called his name loudly. Without waiting to answer or even notice who it was, Kokan began to run for dear life, the friend after him. Kokan getting out of breath at last could not continue the race; so he turned abruptly in anger and exclaimed: "Can the dead speak?" Whereupon he immediately turned and resumed the race.

Kokan had as pupils many promising young men, the most noted among whom were Nagata Zenkichi and Yasuda Raishu, the former of whom named his studio, "Aodo," meaning Asia-Europe Studio, intimating that his art combined the virtues of both Asia and Europe. He was patronized by no less a connoisseur than Matsudaira Sadanobu, a leading daimyo of the day. He went to Nagasaki to study copper engraving, in which he proved superior to his master, Kokan, though in oil painting he was much inferior to his teacher. Among his works the picture of a sailing ship and the Kwannon Temple at Asakusa are regarded as masterpieces. His attempts at printing on silk from copper plates are also interesting. The work of Yasuda Raishu in copper engraving was also singularly successful, especially in Yedo where he lived. This form of art, being more highly appreciated by the Japanese than wood-engraving, soon became very popular throughout the empire. But painting in oil was too much of a novelty to meet with any great welcome among the Japanese of that day. It was in fact used chiefly for decorative purposes, especially on glass or dishes, and sometimes on toilet articles such as powder boxes and so on. Scenery for theatres was also painted in oils. But all was due to the influence of Kokan.

It will thus be seen that during the earlier period of Tokugawa rule the progress of western painting was extremely slow and uncertain; but the movement in its favour became much more marked toward the close of the era. The Bureau for the Investigation of Western Learning, which had been established by the authorities, gave close attention to the art of painting in oils; and in 1857 Kawakami Mannojo was appointed as an investigator of such art, his position being that of an art student under government auspices. As there was yet no foreign teacher he studied only foreign books on the subject. The experimenters in western style continued to mix their colours after the prescriptions of Shiba Kokan, however, and but little progress was made until after the Restoration when the Tokugawa government came to an end.

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LOVERS' RESCAPE

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If I had made thy pillow of my

a pillow for my head

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[illegible]

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LOVE'S ESCAPE

Haru-no-yo no

Yume bakari naru

Ta-makura ni

Kai naku tatan

Na kaso oshi kere.

If I had made thy proffered arm

A pillow for my head

For but the moment's time, in which

A summer's dream had fled,

What would the world have said?

Lady Suwo (1046-1068)

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THE TIME MACHINE IN JAPAN

By Y. YOSHIKAWA

THOUGH Japan has now resorted to the use of clocks and watches for keeping time, the nation was not without some mechanical means of marking time, even from a remote period. It is recorded of the Emperor Tenchi that he had a chronometer made in imitation of those used in China. The machine was a kind of clepsydra, called *rokoku*, or hour-dripper. It consisted of four boxes, the first of which was called the *yo-tenchi*, or dark universe; the second, *hi-tenchi*, or bright universe; the third, *heiko*, or flat basin; and the fourth, *uansuiko*, or basin for all waters. These receptacles were arranged one over the other in terrace form and connected by pipes, through which the water trickled to the lower boxes. In the center of the fourth box was an arrow that floated higher and higher as the water descended from the upper boxes, and on the shaft on which the arrow turned were marks indicating the hours. One day and night were divided into 48 equal parts or hours, and each of these into 4 subdivisions or minutes, the shaft of the arrow bearing 48 marks. This may account for the fact that even to-day in Japan a minute seems dreadfully long and few persons seem to appreciate the value of time.

This time machine was set up usually in a government office where officials were specially set apart to look after it. These again had under them twenty minor officials whose duty it was to take account of the passage of the hours and report them to the proper authority. The usual method of reporting was by ringing a big bell hung for that purpose. The principal of these officials were known as doctors of the time machine. In the middle of the 12th century it is evident that this method of measuring time was in vogue, but in time it disappeared, a sand glass being substituted, a device not unlike the hour-glass used in Europe.

It is not quite certain just when the western time-piece was first introduced into Japan; but in the year 1550 we have it recorded that the famous missionary, Francis Xavier, presented to Ouchi Yoshitaka, the daimyo of Suwo, a watch, at the time the foreigner visited Yamaguchi to ask permission for the preaching of the Gospel. This is the first mention of a watch in Japanese history. With the influx of Portuguese missionaries many European articles began to appear in Japan. In the year 1612 the Governor of the Philippine islands presented Tokugawa Ieyasu with a clock; and in the shrine dedicated to the memory of that famous shogun there is now a standing clock of Spanish make, among the relics of his time. It is probably the clock presented by the Spanish governor.

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This kind of clock was used all through the Tokugawa period. Of course after the opening of the Meiji period European watches and clocks were freely imported and came into universal use. Even at present imports annually are enormous, as may be seen from the following tables:—

WATCHES	*yen.*
Switzerland	480,011
United States	318,126
	798,137

The importation of clocks for the same year, 1913, was worth 57,377 *yen*; but in 1911 it was 227,988 *yen*. As to parts of clocks and watches the annual value of imports is about 277,900 *yen*, mostly from Switzerland and the United States.

In Japan the greater demand is always for silver watches, while nickel and plated watches come next. The new tariff has greatly decreased the imports in watch chains, but there is a considerable importation still from America, which sends the best work for the money. Most of the clocks used in Japan are now of domestic make, but the more costly ones, such as those with marble or other fancy cases, are imported still.

The state of watch and clock manufacture in Japan is developing at a rapid rate. Many factories are engaged in turning out parts only, such as cases, dials and so on, while others produce the whole instrument. The companies importing parts and putting them together in Japan form the majority engaged in the enterprise.

The Seikosha was the first company to attempt the making of the whole instrument, and this company still leads in output and quality of manufacture. Tokyo turns out time pieces to the number of about 246,661 a year, while Osaka produces 5,600 and Aichi a still smaller output. The number of standing clocks annually made in Tokyo is 311,191, and hanging clocks 242,662. Tokyo turns out clocks to the value of 576,691 *yen* annually and Aichi near Nagoya 963,880 *yen*. In addition to being able to supply most of the home demand the Japanese manufacturers now export considerable quantities to countries in Asia, China taking a value of 461,927 *yen*; Hongkong 177,586 *yen*; India 137,063 *yen*, the annual total amounting to about 993,419 *yen*. It will thus be seen that the manufacture of clocks and watches in Japan is in a most flourishing condition.

The nation first began to take an interest in this industry when Tanaka Seisuke visited the International Exposition at Vienna, where he made a study of the subject and started making timepieces on his return home. That was in 1873; and by the year 1887 clocks and watches were being successfully made in Japan. In 1892 the Hattori watch and clock factory was established, now well and favorably known as the Seikosha, the latest models of machinery being installed; and the company has not been satisfied to imitate foreign makes only, but has invented many styles and forms of its own. By the influences and efficiency of this factory the American and German pieces which had been monopolizing the market, were soon displaced. The company has now two flourishing factories and is turning out all kinds of timepieces, which compare very favorably in art and efficiency with those made in other lands.

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SEIKOSHA CLOCK
FACTORY

SHIPPING CLOCKS TO INDIA

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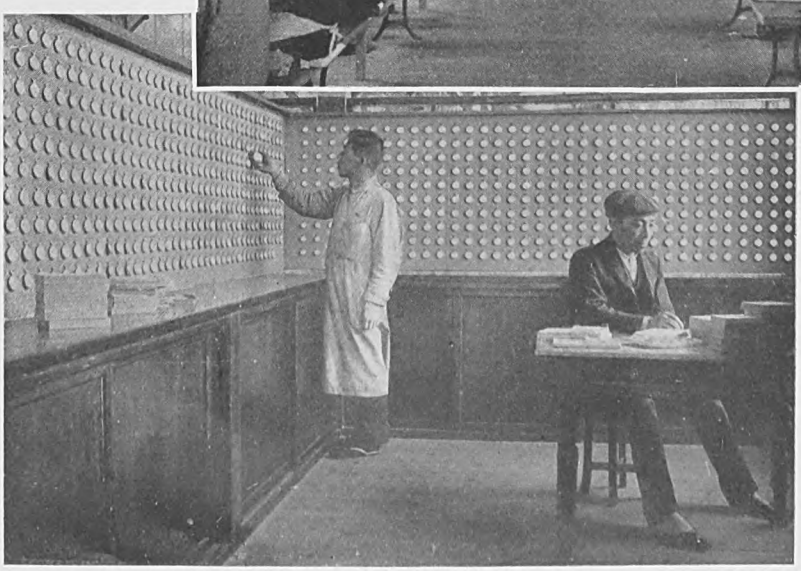
MAKING WORKS FOR WATCHES

PUTTING WATCH WORKS TOGETHER



TESTING ROOM

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BUSHIDO

By T. TAKAGI

CHIVALRY, whether in the east or the west, we may believe had its origin in some moral conception; it was the effort to express a moral ideal. As morality developed among races and nations they tried to find a way of expressing it in some specific manner, so as to show off their points of extraordinary virtue. In connection with such exhibitions of virtue, however, usually some defects are to be found.

One of the most remarkable features of Japanese chivalry was its being so impulsive and intuitive. In this way it transcended all personal interest and danger to push on to the desired end, regardless of fate. Such conduct was naturally esteemed heroic and worthy of reverence and honor. Its influence was, in fact, tremendous.

In contrast to this, European chivalry assumed a pious attitude. While the Japanese knight was fearless and given to impulse the European was a man of faith and piety. The former type of chivalry originated in loyalty and patriotism; the latter in military discipline governed by Christianity, having the defence and maintenance of religion as the main object of its existence. Consequently the knights of Europe braved great dangers for the faith, often sacrificing life itself for the honor of Christianity. Though thus differing in function the spirit of the two types was much the same.

A second feature of Japanese chivalry was the emphasis it laid on fair play. The warrior was warned that in battle he must not take advantage of his prowess to be cruel nor to take any unfair advantage of his adversary. They were to fight for justice and right in as fair a manner as possible. European chivalry, too, laid stress on this virtue; but it was fostered under the spirit of religion while in Japan it was enforced by sovereign lords, and nourished by the self-culture of the samurai themselves. Thus although both systems had the same virtues, they were developed in a different manner.

A further important essential of Japanese *bushido* was that of refining and subduing the human body, as iron is shaped on the anvil. The warrior must above all things develop full control of mind and body, and have both robust. Though European chivalry also emphasized this virtue, it seems to us that in some degree the Japanese succeeded better. The European knight came under the influence of stoicism; and although he was assisted by domestic and other social influences, he did not attain as great a mastery of the human machine as the Japanese knight, and hence the results were shallower.

Japanese chivalry in later days was much assisted by Buddhism, which taught the knights to give themselves up to meditation so as to attain calmness and composure of mind: to get rid of the evil of the dwelling mind, so to speak. Such

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... Japanese knight was ... impulse the Europ ... and piety. The former type ... originated in loyalty ... latter in military ... Christianity, ... maintenance of ... object of its existence. ... knights of Europe ... for the faith, ... the honor of ... differing in ... type was much ...

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teaching and practice enabled the warrior to face danger and death bravely and unperturbed. The self-denying discipline of the bodily training which the warrior underwent, greatly strengthened the body and mind of the knight to a degree far superior to that attained by the European.

And so another strong point of Japanese chivalry was its encouragement of self-denial and self-sacrifice. This spirit enabled the samurai to consider only the duty in hand, without respect to self or the dangers involved. Their consideration was all for the side of their sovereign or lord; there was no consideration of themselves. In this respect European chivalry does not shine quite so brilliantly, compared with that of Japan. There was not the same profound degree of self-denial. Life was sacrificed only in accordance with a sense of duty combined with faith. The ultimate principle was probably the same, but the degree of attainment was different. The western ideal was based on sacrifice in response to duty, while in Japan it was an ego-less self-sacrifice. All thought of self was completely forgotten.

Self-confidence and self-respect were further important virtues of Japanese chivalry. The Japanese warrior stood at the top of the social ladder, and was a guide and a leader to the classes below him; and he was at the same time the defender of the Throne. Thus ever conscious of the high dignity of their position and its responsibility, they developed the virtue of self-respect. The knights of the west were not, of course, without these virtues, but they do not stand out so conspicuously as among the warriors of old Japan.

The hierarchical features of Japanese chivalry were regarded as adding also to its list of virtues. Order and rank were carefully observed and respected to a remarkable degree. This had a good effect on the spirit of discipline. Though systems of rank and class often breed much mischief, such systems are indispensible among soldiers to preserve order and ensure the observance of orders. Such discipline and respect for rank and order were also features of western chivalry; but they had a loser idea of corporate unity; they belonged to various orders or cults, comprising chiefly noble families.

The main ideas of Bushido were temporal and practical; the warrior concerned himself only with the duty in hand and took no account of the next world. Although the teachings of Buddhism want to influence people to pray for future bliss, the knight of Japan was not greatly absorbed in religion. He faught for present things and left the future to take care of itself, convinced that the best way to prepare for tomorrow was to live well today. European knights, on the other hand, often fought for glory or to gain future happiness.

The Japanese knights, moreover, gave great attention to the cultivation of learning and scholarship. They were looked upon as examples by the people, and they had to be as familiar with books as with the sword. In the 21st article of his famous book of instructions the feudal lord, Hojo Soun, says:

"Military skill, the art of riding and archery, it is needless for me to enlarge upon. But I warn you not to neglect learning; for learning on the left and the sword on the right was the way of our ancestors. Neither can be neglected without harm."

In the same manner the lord of the Shimadzu clan warns his samurai to cultivate learning and literature, as the state and the government are much promoted by attention to learning.

With European knights learning was chiefly confined to religion, though examples like that of Sir Philip Sidney stand out in marked contrast. The western warrior was always more concerned with military art than with learning. They were more successful as warriors than as gentlemen.

The way of the samurai had its weak points as well as its strong, just as it had in Europe. The system of caste and distinctions of rank which it fostered led to too many narrow and mischievous notions of worth, so that often virtue was inherited rather than lived, and posterity fell into idleness and dissipation. The undue pride of some samurai led to domineering habits that brought them into

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clash with the people, treating the commonality like animals. In this respect, European chivalry, being a close corporation, enjoyed a greater advantage.

This weakness led to the further one of failing to have a just appreciation of individual rights. Disinterested and self-sacrificing themselves, the Japanese warriors failed to see why the public should not be just as oblivious to individual rights. With them obligation was everything, and the rights of man nothing.

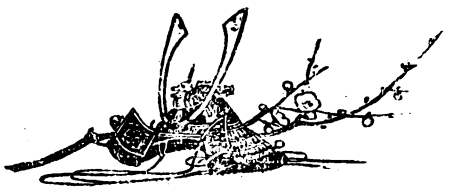
Not only so, but their impulsiveness often led them to act without due cousideration, resulting in grave mistakes. They lived on their feudal lords and had no conception of the virtues of frugality and economy. Poverty was a virtue and money matters to be abhorred. This deficiency afterwards had a baneful effect on the whole nation.

A further defect of the ancient chivalry was its want of public spirit. Their idea of morals was too individual; they considered only their relation to the lords or the sovereign and paid no attention to the people and the state. They developed no special civic or social virtues. In Europe there was more deference to the public.

Ultimately Japanese chivalry came to lay too much stress on the mind at the expense of the body. This aceticism led to various evils, holding material things of no value; so that it was not even worth while to pay what one owed, a spirit that still obtains to some extent. The management of money was handed over to petty officials to be mismanaged, and the high-strung samurai was above the consideration of filthy lucre.

As to the chivalry of Europe, it too was not without its wealt points, among which may be mentioned its surperstition and subjection to religion. The knights were a priest-ridden class, and all their manners and customs smacked too much of the church, until chivalry lost its most interesting characteristics. Even today church and warrior in Europe are always in league. In this respect Japanese chivalry was more independent. Acting under the inspiration of religion for the most part, European chivalry was ignorant, and blindly ignored the manners of the gentleman. Too much given to mere formality, the knights of Europe were the slaves of ritualistic regulations, due to Christian influence. The Japanese warrior on the contrary loved simplicity and was devoted to discipline, hating mere empty forms.

Western chivalry also worshipped women too much, was even servile to them, in fact, if they were beautiful; obeying them implicitly. It was regarded as a triumph of honor to have the privilege of kissing a fair lady, or rescuing her handerchief or glove. In tournaments it was more the ambition of the knight to please his lady than his lord. These knights of Europe appear to have been both priest-ridden and woman-ridden. Ostensibly this attitude was assumed in protection of the weak; but the weak are not confined to fair ladies; there are the old, the decrepid and the unfortunate to be protected also. Thus while the European knight erred in the over-protection of women the Japanese knight erred in the other direction and too much despised them.



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MEN'S FASHIONS IN JAPAN

By T. HAYASHI

IN men's wear fashions marking the various stages of life are not quite so numerous or so definite as in the case of women, but they nevertheless have their important distinctions. Up to the third year the dress of boys does not very much differ from that of girls, having chiefly various large designs in cotton prints or mousseline, all shades of red being as far as possible avoided. About the age of four or five the boy's hair is cut, though this custom is not so much observed in Kyoto and the neighborhood, where a tonsure with long hair is often the fashion. At this age the style of a boy's dress becomes more distinctly different from that of girls, the boy now assuming the *tsunode*, or narrow sleeve, which enables him to use his arms freely. The material used in the kimono of this age is cotton print but the designs and figures are smaller than those marking the clothes of the earlier years. Also the colors are less conspicuous than those worn by girls, being for the most part blue and white or navy-blue and white. Tiny white crosses on a navy-blue background make a popular pattern, though the designs are too numerous to mention.

In the colder season the boy wears an overcoat, or *haori*, over his ordinary kimono, the stuff being usually a black dyed cotton with the family crest. When the boy goes to school he wears over the skirt of his kimono a *hakama*, make of cotton known as *kokura*, the pattern being in stripes. The *obi*, or girdle, is a long piece of cotton in *shibori* style. The dress of boys from this time on up to manhood is comparatively simple. This statement applies chiefly to boys going to school, but for boys at other duties, such as tradesmen's assistants or clerks the style is quite different. Such boys wear a style not unlike that of full-grown men. The material is cotton and the designs thereon are usually a narrow stripe, over which when at work they wear a navy-blue apron. Apprentices do not wear a *haori*. The best clothes differ from the those of everyday wear only in being made of silk. When these shop boys reach the age of 20 they begin to let their hair grow long and attempt to part it.

Then the dress of the laborer again is different from that of other callings. Work-dress, or *shigotogi*, is made usually of dark blue cotton or canvas, the trousers being a tight fit, with a kind of tunic for the upper part, with a kimono of the same material over all; but he usually works in his shirt-sleeves.

When the boy enters the university the material of his clothes changes to imitation of silk, though the pattern both of the clothes and the material remains the same, being a narrow stripe of soft,

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inconspicuous color. They of course also wear the *haori* and *hakama*. Thus it is up to the age of twenty-five, though young men in professions don silk material earlier.

Men wear dress of silk material called *meisen* the quality of the stuff being the same as that worn by ladies, but the pattern of the goods is quite different, the stripe being much narrower, and in case of figured stuff, the figure is much smaller than that ornamenting the dress of women. On the whole it may be said that men's dress materials are darker and more simple than those of women. The only difference in cold weather is that the garments are worn double. Each garment costs from 5 to 10 *yen*. The wealthier classes wear clothes of beautiful, rich silk, known as Oshima *tsumugi*, which is all handwoven and in various small patterns. Such garments cost from 20 to 50 *yen*, but they wear a long time. This silk is not so glossy as the ordinary silk and is much admired by those of refined taste. The *haori* of a rich man is made of a silk stuff known as *kokiori*, dyed in one color, usually black, but some prefer other shades. Recently a sort of black-violet color has become popular, especially for winter.

In warm weather purple or blue patterns on a white ground are much in vogue, either in cotton, silk or muslin. In hot weather the *haori* is of beautiful gauzy silk, very filmy and cool, as well as presenting an artistic appearance. The color is determined by the fashion of the year. The girdle is of silk crêpe, usually black or purple; and some like tea color. Merchants as a rule wear a girdle of thick silk about four inches wide, called the *hakata obi;* and for ceremonial occasions they wear darker colors in silk, bearing the family crest, generally two in front, and three on the back. The *hakama* worn by the prosperous merchant is of heavy silk, stiff almost as a board, the material being known as *sendaihira*, with stripes running lengthwise. For ceremonial occasions the collar of the shirt appearing above the kimono must be white, likewise the *tabi*, or socks. In summer the style is the same but the weight of the material differs, being thin and gauzy. Some of the higher classes affect to seem humble by wearing a material that resembles cotton, but which is by no means cheap, being a crêpe dyed black and called *omeshi*. On such clothes the family crest is sometimes embroidered.

The wealthier classes of course wear much better *geta* than the ordinary people, paying about 3 *yen* for a pair; and they buy new ones much oftener than common folk. Condition in the world is also indicated by the pipes and tobacco pouches carried. The rich like to smoke pipes of silver or gold and to have their tobacco pouches ornamented with rich carvings or precious stones. Finger rings have also been coming into fashion, especially seal rings. It is still believed, however, that the real gentleman does not follow this new fashion, which savors more of actors and such persons. Watches are worn in Japan, but they have now come to be more useful than ornamental and are no longer made to do for decoration of the person among people of good taste.

With the beginning of the Meiji era hats came to be used; and now no gentleman feels himself without such decoration. At first they were worn *only* for decoration but now they are being regarded as useful too. All kinds are in

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vogue, the soft felt being most popular in summer pumps. Mats and straw hats are as plentiful in Tokyo as in London or New York.

One of the chief rivals of the kimono is the dress of a Japanese gentleman in full dress, or court, which bears the most of the heavy regalia. The color is quite dull, but for ceremonial occasions white is in vogue. The style of the four-button man varies. The lower coat is very short or cut perpendicular, and the vest is longer and pointed. Some of these fine gentlemen who imagine they are wearing the latest long, even down to the shoulders. The pantaloons are the regular evening dress and many of the Japanese can observe quite as to style.

Those Japanese who have adopted foreign cloth as ordinary do not take much care as to fashion, regarding it in foreign style being regarded a possible. There are little distinctive between clothes which women possibly belong to morning wear and those which are said to belong to afternoon wear. Indeed the Japanese seem determined to make their own fashion in the use of foreign cloth. The usual custom is to wear a coat for general purposes and a long coat for ceremonial occasions. For the highest ceremonial or Court occasions a covering dress is essential, with long coat.

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vogue, the soft felt being most popular. In summer panama hats and straw hats are as plentiful in Tokyo as in London or New York.

One of the chief marks of distinction in the dress of a Japanese gentleman is the *himo*, or cord, which keeps the front of the *haori* together. The color is optional, but for ceremonial occasions white is *de rigueur*. The style of the hair among men varies. The laborer wears it very short or cut pompadour, while some wear it longer and parted. Some, especially those who imagine themselves artists, wear the hair long, even down to the shoulders. The Japanese do not like the bother of shaving often; so, although they do not care for beards, they yet often have a crop that should not be visible. This unshaven appearance is not regarded with favor by foreigners, but Japanese are coming more and more to observe care as to shaving.

Those Japanese who have adopted foreign clothes, apparently do not take much care as to fashion, anything that is in foreign style being regarded as possible. They see little distinction between clothes which western people say belong to morning wear and those which are said to belong to afternoon wear. Indeed the Japanese seem determined to make their own fashions in the use of foreign clothes. The general custom is to wear a sack suit for general purposes and a frock coat for ceremonial occasions. For the highest ceremonial or Court occasions evening dress is essential, with top hat.

Foreign clothes are worn merely as a matter of convenience for working; they have been adopted in the same manner as the western pen or the western street car. For most Japanese one frock coat will do a life time. The same may be said of top hats, as no one could doubt who has seen some of those yet in use, which, it is said, came out of the ark. A foreign visitor to Japan very justly remarked that in this country on a ceremonial occasion one can see at a glance all the styles of silk hats that have prevailed from the first one up to latest creation from London. The Japanese pay much more attention to the colour of dress than to the style. As to foreign shoes, the younger generation prefers American make and the older people the staid English style which is more comfortable than attractive. But the Japanese see no difference between a black shoe and a brown one in respect to occasion. With foreign clothes the foreign overcoat is worn in winter. Of course a foreign overcoat cannot be worn with Japanese dress, as the sleeves of the kimono cannot go into the sleeve of the overcoat; but the overcoat is no doubt much warmer than the *haori* for winter wear. Capes and cloaks are also much in use, especially among students and military men. In colors the most popular for foreign suits are navy-blue and gray.

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BOYS' DRESS

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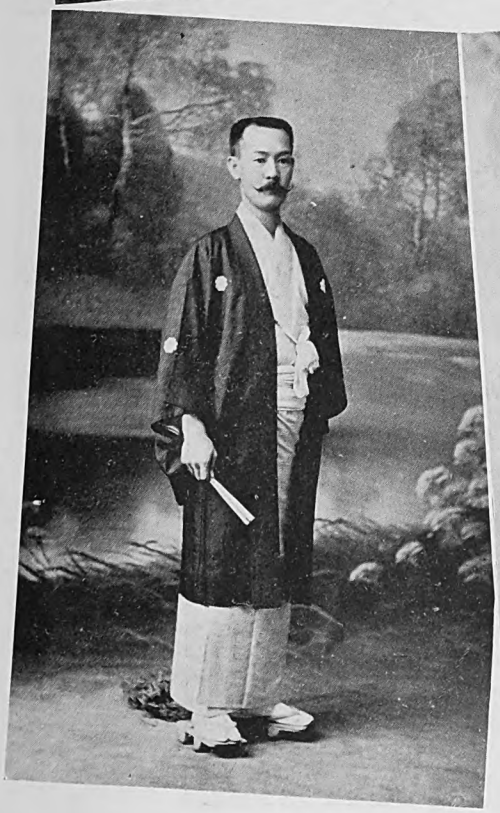

MEN'S FASHIONS

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PHOTOGRAPHERS' SUPPLIES

By S. SUGIURA

IT is now more than sixty years since the art of photography was introduced into Japan. This was not long after it began to show signs of rapid development in the West; but its first efforts in this country were rather primitive. The collodion process was used and all photographs were positive, in more senses than one. The apparatus was of the simplest description, no proper room being devised with skylights, but only a hut or tent in the open; and in dark weather no picture could be attempted at all. When the process of making a photograph from negatives came in it was a vast improvement, for now the picture could be transferred to paper. What is known as "egg" paper was first used and then came collodion paper. The business of photography soon developed to such an extent that photographic paper imported in 1893 reached a value of ¥300 and soon afterwards jumped to an annual value of ¥200,000.

Most of the dry plates imported to Japan came from San Francisco; but in time they began to come from all parts of America and Europe, those of British manufacture proving most popular. It was not long, however, before the Japanese saw the advantage of manufacturing their own photographic materials and dry plates were among the first things attempted. This manufacture was commenced some thirty years ago. At first such attempts were more or less a failure. Inferiority of material and inefficiency of manufacture combined with inadequate capital left the Japanese makers far behind those of the West. Such drawbacks being due for the most part to lack of technical knowledge and skill the remedy was clear; and the Japanese at once set about obtaining proper instruction in such matters. Unaware that the glass used in photographic plates must be made specially for that purpose the first manufacturers used only common glass and wasted their money. Most of them had in fact tried to make use of ordinary window glass. Needless to say many of the earlier companies came in time to bankruptcy. One of the most successful of these early manufacturers was astonished to find that all the plates in his dark room had been spoiled by light. It was afterwards discovered that the light came from a hole in the floor. However, all these experiments and failures were in due time overcome, and now the business of making photographers' supplies is one of the most active and prosperous in the empire.

At present there are several important firms turning out photographic supplies of a first class order. Among these one of the leading ones is the Rokuosha, managed by Mr. Konishi. The places where photographic chemicals are made number a great many. Shops for the sale of photographic apparatus of all kinds are to be found everywhere. Not-

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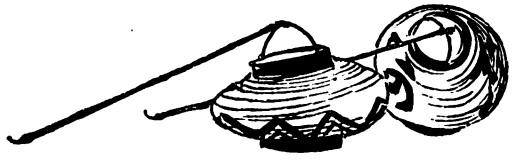
withstanding the amount supplied at home imports are still large. Films and photographic paper imported in 1912 reached a value of ¥260,000 and in 1913 it went up to ¥428,000. Bromide and platinum papers imported in 1912 amounted in value to ¥23,847 and in 1913 to ¥123,337; while other photographic papers were valued at ¥179,839 in 1912, and ¥174,951 in 1913. Dry plates imported in 1912 were valued at ¥316,983 and in 1913 at ¥377,046. All of which shows that in spite of the development in home manufactures the domestic demand for photographic apparatus and supplies does not yet begin to be met. The use of illustrations in the newspapers and magazines of Japan has given further development to the demand for photographic supplies, while the number of illustrated and pictorial publications is rapidly on the increase. Most of the plates imported are cabinet size, but still larger plates are coming into constant demand. The greater portion of such imports come from England and the United States.

The Rokuosha first attempted the manufacture of dry plates; and even with the assistance of a French expeit the result was far from satisfactory. In 1909 the Japan Dry Plate Company was organized and a plant set up at Hiratsuka under the coöperation of Home and foreign capitalists, but it too had to close down. The causes of failure were inexperience and inability to sell at a profit. It cannot be said that the manufacture of photographic paper and dry plates is yet a success in Japan. With the exception of lenses, all other photographic supplies are abundantly produced now in Japan and meet all the demands. The Rokuosha is the largest manufacturer of cameras and their appliances. The plant is complete in all respects and the machines turned out have given ample satisfaction. In the Rokuosha factory all the paraphernalia belonging to photographic apparatus are made. Chemicals and materials for the three-color process are also turned out. This is the only company in the Orient able to turn out these important goods, and it does an extensive trade all over the Far East, valued at more than ¥100,000 a year. The company has not tried to do much in the way of making dry plates, owing to the impossibility of competing with foreign imports, though the plates produced by the Rokuosha are now equal to those imported. In the matter of plates the main thing now is to succeed in reducing the cost of making them to a figure permitting a lower price than those imported. The fact that a protective tariff has not attempted to obviate the difficulty shows that the government is not yet satisfied that it would be to the interests of the nation to discourage foreign imports of photographic plates. But no doubt the time will soon come when success in this direction will be achieved.



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PEACE AND WAR

By THE EDITOR OF "NEW JAPAN"

IT is still premature to speculate as to when the great European war may be expected to cease. But thousands of millions in money, to say nothing of the numberless lives lost, represent too vast an outlay to be kept up indefinitely, and thus the length of the struggle must necessarily be limited. But just how limited it is very difficult to venture a prediction; for extraordinary circumstances call forth extraordiuary measures as well as extraordinary endurance. Nevertheless it is only a question of time when the end must come. The newspaper reports about rumours of peace terms, while not to be trusted, no doubt have some grains of truth in them; and in this country we are expecting that peace will begin to be talked about more earnestly during the present summer.

But what may we expect to take place before that? Much may happen, of course, in every way. It is possible that a decisive battle may be fought; or it may be that Italy can be persuaded to take a hand and help to terminate the carnage. But such speculations are extremely uncertain and vague. It is also possible that peace may be concluded without having made much further progress on either side than at present. In that case what condition will the respective belligerents find themselves in after the war? Certainly some radical changes must be expected.

There is no doubt that none of the countries now at war would care to conclude a peace simply maintaining the status quo. Each is bound to seek terms most advantageous to itself. It will try to insist on terms consistent with the progress it has made in the war and agreeable to the changes it has brought about by feat of arms. This is what will cause the greatest anxiety when the powers come to discuss terms of peace. This is what will spur on each of the belligerents to strike one fatal blow before peace is at all considered, as this would completely change the terms of peace. Probably each of the belligerents will be determined to exhaust all its present mighty preparations before thinking of peace. Having gone to the expense of making such vast preparations, why not use them? Armament continues war as well as makes it. As all parties to the conflict are at present largely on the defensive and are husbanding resources, the progress of the struggle may be somewhat slower than the public anticipates. The attempt of the allies to defeat Germany economically may not succeed, though it may have some effect in time.

Should peace be restored on the terms of the status quo existing before the rupture, no country will have acquired new territory, of course; and they all will simply resume their former condition. Neither will any obtain indemnity, as was the case after the Russo-Japanese war. In any case old notions of obtaining

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enormous indemnities are now a dream. The only results of modern wars are mountains of debt and heavy taxes. If this is all Belgium obtains for defending her neutrality it will be pitiable indeed. England and France will also have incurred enormous losses for which there is no compensation. Being themselves fellow-sufferers they cannot help Belgium to the extent they might desire. Next to Belgium, doubtless the greatest sufferer will be France. Belgium being a small country, her loss is proportionately small; but France is regarded by the Germans as a country of vast financial resources, which the enemy has sought to exhaust; and though Germany may not win, she will have forced heavy burdens upon France. Brave as the French people are, it will be a heavy task for them to recover from the effects of this unexampled struggle. How far the spirit of the nation may be crushed it is not for us to say.

The determining factors in this colossal struggle are England and Germany, the two countries invading other contries but themselves not yet invaded. Thus in one sense they have the less to suffer. Germany, attacked from both back and front, might indeed be subjected to heavy losses, but England can but suffer slightly in this respect. Thus the British have a great advantage in this conflict, and their recovery after the fight will be the easier. However, England's desire to crush the German navy, which challenges her supremacy on the sea, has not yet been realized, and here lies trouble for the future.

So far, however, Germany's failure seems to be the greater; for her plan to obtain control of Belgium in order to have a base of naval operations against England has proved futile. Both England and France are still supreme on the sea as before. As the French and Russian armies are still in tact the Germans are gradually being hemmed in, and matters look somewhat dark for Germany. There is no possibility of German supremacy so long as the French and Russian armies are not defeated. Under this danger it is a question whether the German confederacy will be able to hold together, which must prove a constant anxiety to the Kaiser. As to suffering, however, all the belligerents have their share.

As a rule after a great war it is the best fighter that has the best chance of quick revival, as we see in the case of Prussia under Frederick the Great. Though Germany has not conquered in this fight, she has nevertheless not been conquered. The mountains of corpses the Kaiser has piled up and the rivers of blood he has shed are all in the enemys' lands. The Fatherland has so far proved immune from the invader; and there is little hope of an enemy reaching the walls of Berlin. To threaten Germany with armies is one thing; to fulful the threat is quite another. There is no doubt if Germany had to fight France alone the result would soon be the defeat of the latter; and even in the case of Germany and Russia alone the victory would be all one way. Only in the case of conquering Russia in the field, she is yet not conquered as a country. And so long as Germany retains her fleet England is not sure of retaining her supremacy of the sea. Though greatly exhausted Germany still remains safe from invasion, which is surely something. Thus the land of the Teutons seems like in impregnable castle, whose garrison can sally out and carry devastation in its train, inflicting terrible blows on every side; and when the enemy proves too much the garrison can retreat into its stronghold. Occupying as she does the center of Europe Germany can menace the whole continent. Germany has long believed in her own invincibility and has almost persuaded the world to believe in it too.

As the contest between Russia and Germany appears to indicate an even one, it is possible neither will be victorious; and this may lead to an alliance between them. If their present exhibition of potentiality should lead to this they will rule Europe, and will have obtained the greatest advantage in this war. Thus they will assume the hegemony of Europe and have the power to make peace or war at will. The one obstacle to such an eventuality is their conflict of interests in the Balkans.

If peace be should be concluded on the

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basis of conditions existing before the war Belgium and France would suffer enormously in comparison with England, while her anxiety would be greater than before, as her alliance with France would not render her dominant on either land or sea. Thus in making peace Britain will have to look out lest she be in a worse case than before she entered on the struggle. From a British point of view, therefore, it is absolutely essential that a fatal blow be given the enemy before there is talk of peace. Thus England must urge on the combat till the decision is final. Germany must be reduced to a secondary position before the allies can think of peace. It is only the matter of a battle or two in the final issue, and the result will be decided. This thought urges on the combatants toward the decisive moment. The uncertainty of Austria's endurance plays an important part in hastening the end. It may be that Germany will have to consent to the partitioning of Austria, and Austria in turn to the disintegration of Turkey.

So long as the economic aspect of the war is emphasised, the struggle will be prolonged; and only after this fails will the final blow be attempted. Japan is obliged in this struggle to pay close attention to the fate of Germany; for she has excited German animosity to a degree that will menace her future, unless the results of the war are satisfactory. Thus the Anglo-Japanese Alliance will do much for the protection of Japan. One of the most important questions arising out of this war is the attitude that England, France and Russia will assume toward Asia. This was a great question before the war; it will be a much greater one after the war. Should the belligerents make peace on terms maintaining the conditions obtaining before the war the results would be fatal to Japan's most important interests in East Asia, and she would be forced to change both her ambitions and her policy.

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basis of conditions existing before the war. Belgium and France would suffer more mainly in comparison with England, while her anxiety would be greater than before, as her alliance with France would not render her dependent on either land or sea. The feeling among Liberals will have to look out lest she be in a worse case than before. Ireland on the struggle. From a British point of view, therefore, it is undoubtedly true that a relief blow be given the enemy before there is talk of peace. The big land must urge on the combat till the decisive is final. Germany must be reduced to a secondary position before the allies can think of peace. It is only the matter of a battle or two in the final issue, and the result will be decisive. This thought urges on the combatants toward the decisive moment. The uncertainty of Austria's endurance plays an important part in hastening the end. It may be that Germany will have to cession to the practically of Austria, and Austria in turn to the disintegration of Turkey.

So long as the enemy's aspect or the war is complicated the struggle will be prolonged; and only after this will it be final blow be attempted. Japan is obliged in this struggle to pay close attention to the line of Germany; for she has seized Kiau-chau and, to a degree, can will menace her future, as has the result of the war on Austria. Thus the Anglo-Japanese Alliance will do much for the protection of Japan. One of the most hopeful of questions arising out of this war is the attitude that England, France and Russia will assume toward Asia. This [illegible] one [illegible] before the war is [illegible] will have greater one after this is. Should the belligerent make peace on terms satisfactory the conditions existing before the war the results would be [illegible] to permit more important measures in Asia. Very real the world be forced to change both her and her policy.

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A SUMMER DREAM

Kaze soyogu

Nara no ogawa no

Yugure wa

Misogi zo natsu no

Shirushi nari keri.

The twilight dim, the gentle breeze

By Nara's little stream,

The splash of worshippers who wash

Before the shrine, all seem

A perfect summer's dream.

Iyetaka (13th Century)

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BUSU

(A Farce)

Dramatis Personae: A Feudal Lord and Taro-Kwaja and Jiro-Kwaja, his attendants.

Scene: A Chamber.

Daimyo I am a daimyo of hereabouts. This morning I go out, and must call my attendants and give them their orders. "Tarokwaja, are you there."

Taro Here, my lord.

D. Are you here?

T. Aye, here my lord. I wait your lordship's presence.

D. Ah, you are unexpectedly early this morning. Go, call Jirokwaja.

T. Very well, my lord. "Jirokwaja Esquire, his lordship wants you.

Jiro. All right, my lord. I am at your lordship's service.

D. I am going out this morning, and I have called both of you only to remind you to take care of the house and everything while I am out. See that all goes well in my absence.

T. and J. Certainly, my lord.

D. In my room I keep a certain poison called *busu*; so be careful not to meddle with it.

T. and J. Very well, my lord.

Exit Daimyo

T. This is most remarkable. We have never been called and cautioned in this way before when the lord went out. What can be the meaning?

J. Yes, usually one of us was left in charge of the house and the other went out with his lordship. It is most extraordinary. Ach! Um!

T. Why, whatever is the matter?

J. I am on the wrong side of that poison. The wind is wafting the odor this way. Foo! I can't endure it. Let us go over there and talk.

T. I will open the *busu* vessel and see.

J. Don't! For heaven's sake don't! I beseech of you, leave it alone!

T. If we get to windward of it there will be no danger. It is strong, I know, but on the windward side of it we shall be all right. Please fan me while I do it.

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J. All right. (*Aside.*)

T. Well, why aren't you fanning me? Fan, man; fan!

J. You had better let it be. You are making a great mistake to have anything to do with that person.

T. How can one be making a mistake in doing such a thing! I have already untied the string and it is all ready to open. Fan me, I tell you! Fan me! I can just going to take off the lid.

J. Go on, then; I'll fan you.

T. Ah, you see I have taken it off. Let me see what it is like.

J. Yes, do, by all means. Have a good look at it.

T. O, I see! Yes, there it is!

J. And what sort of stuff is it?

T. I have never seen anything just like it before. There are various lumps of brick-dust, like I don't know what. However, the stuff is dull stuff, so I shall go on with it.

J. You'll do no such thing. I forbid you to touch it, and leave it alone to me.

T. I can't. I really can't. The stuff is beginning to melt. I cannot touch the coffee to eat it. O, let me have a mouthful, and be done with it.

J. No; not while I can help it. I prevent you. Don't touch it. I tell you! Ah, you have eaten it. You're a pretty one, sure! Now you'll die.

T. Go on with you! Why, it's only sugar.

J. Sugar? You don't tell me. Honestly?

T. Certainly! It is nothing else but sugar.

J. Well, well! What a fuss about nothing!

T. Why, if you do not believe me.

J. Yes, it certainly is sugar. It can't be anything else.

T. His lordship told us it was poison, so that we might not eat it, I suppose.

J. Yes, but you are having the honour of it. I must take a hand too.

T. All right. Help yourself.

J. But you mustn't eat so much. You're just cramming it in. Take it slowly.

T. But it is so delicious I cannot help it. One does not often get a chance like this. It is the luck of a lifetime.

J. You had better stop. See what you are doing. When the lord comes home there 'll be a pretty kettle of fish to pay. What will he say when he sees all his sugar gone? If he says anything, and he will, I shall tell him I could not prevent you from eating it.

J. ...ow do not go on that way. You know very well how, in spite of my advice to the contrary, you went on eating it. I tried to persuade you not to open the vase, but you were deaf to my every entreaty. When the lord returns he shall get the real truth of the matter from me.

T. I say! This is a joke. How shall we get out of it, anyway? A bright idea has struck me. Let us mutilate that wall picture. That will be a joke too.

J. All right. Let me at it.

T. Cut out! What are you doing? Don't you know that picture is a famous master-piece by Michael? You'll have your head off for destroying one of the greatest treasures in his forbidden ...ession.

J. ...at you told me to do it.

T. What do you mean?

T. All right. This is a huge joke. It may be a joke to you now, but it will be no joke when his lordship comes home.

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J. All right. Go ahead.

T. Well, why aren't you fanning me? Fan, man; fan!

J. You had better let it be. You are making a great mistake in having anything to do with that poison.

T. How can one be making a mistake in doing such a thing! I have already untied the string and it is all ready to open. Fan me, I tell you! Fan me! I am just going to take off the lid.

J. Go on, then; I'll fan you.

T. Ah, you see I have taken it off. Let me see what it is like.

J. Yes, do, by all means. Have a good look at it.

T. O, I see! Yes, there it is!

J. And what sort of stuff is it?

T. I have never seen anything just like it before. There are various lumps of black stuff, like I don't know what. However, the odor is delicious, so I shall taste it.

J. You'll do no such thing. For the life of you come away and leave the thing alone.

T. I can't. I really can't. The *busu* is bewitching me. I am under its influence. I cannot resist the desire to eat it. O, let me have a mouthful, and be done with it.

J. No; not while I am able to prevent you. Don't touch it, I tell you! Ah, you have eaten it. You're a gonner, sure! Now you'll die.

T. Go on with you! Why, its only sugar.

J. Sugar? You don't tell me. Honestly?

T. Certainly! It is nothing else but sugar.

J. Well, well! What a fuss about nothing!

T. Try it, if you do not believe me.

J. Yes, it certainly is sugar. It can't be anything else.

T. His lordship told us it was poison, so that we might not eat it, I suppose.

J. Yes, but you are having the lion's share of it. I must take a hand too.

T. All right. Help yourself.

J. But you mustn't eat so much. You're just cramming it in. Take it slowly.

T. But it is so delicious I cannot help it. One does not often get a chance like this. It is the luck of a lifetime.
Jiro you had better stop. See what you are doing. When the lord comes home there 'll be a pretty kettle of fish to pay. What will he say when he sees all his sugar gone? If he says anything, and he will, I shall tell him I could not prevent you from eating it.

J. Now do not go on that way. You know very well how, in spite of my advice to the contrary, you went on eating it. I tried to persuade you not to open the vessel even, but you were deaf to my every entreaty. When the lord returns he shall get the real truth of the matter from me.

T. I say! This is a joke. How shall we get out of it, anyway? A bright idea has struck me. Let us mutilate that wall picture. That will be a joke too.

J. All right. Let me at it.

T. Get out! What are you doing? Don't you know that picture is a famous masterpiece by Mokkei? You'll have your head off for destroying one of the greatest treasures in his lordship's possession.

J. But you told me to do it. What do you mean?

T. All right. This is a huge joke.

J. It may be a joke to you now but it will be no joke when his lordship comes home.

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T. Here is a beautiful tea cup: an invaluable treasure. Let us smash that too.

J. Well, if you are going to try more of these tricks you'll have to share the responsibility. So, you take one side of it and I'll take the other and we'll let it fall between us. There, that's no more.....

Enter Daimyo

D. I say, what is the matter? Why are you both so mum? Has anything happened during my absence?

T. Jiro, you speak up and tell his lordship everything.

J. No, you speak for us.

T. Well, to make a long story short, while your lordship was out we took to wrestling. Jiro is an expert in the art, as your lordship may know. He seized me and was about to throw me, when I inadvertently seized the wall picture and it tore.

J. Yes, your lordship that is the truth of the matter; and when Taro threw me I fell against your beautiful tea cup and it in turn fell and smashed to smithereens.

D. Outrageous behaviour! Outrageous! What shall be done to you, you two villains?

T. We are well aware, my lord, that after having done so unpardonable a thing we both deserve death; and to forestall the inevitable we have eaten the *busu* and calmly await the end.

D. You've eaten the *busu*, have you? Then you'll soon be as dead as door nails.

T. Yes, we ate it. At first, thinking it was very powerful, I took a little only, but it had no untoward effect. Then I took a bigger dose, but the result was anything but unpleasant. In fact we continued to increase the dose so as to hasten the end, but we are still in the flesh, in spite of our efforts to die. Though the poison is all gone death does not come.

D. You are rascals, the pair of you. Just stand where you are until I return.

T. and J. Excuse us, your lordship..... (*Both escape, pursued by the daimyo*).

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ONE FRIEND

Kokoro ni mo

Arade ukiyo ni

Nagarayeba

Koishikaru-beki

Yowa no Tsuki kana.

If in this troubled world of ours

I still must linger n

My only friend shall be the moon,

Which on my sadness shone

When other friends were gone.

Emperor Sanjô (1012-1015)

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BANNER MEN

DAIMYO'S PALANQUIN

CROSSING RYOGOKU BRIDGE

DAIMYO PROCESSION IN MEMORY OF TOKUGAWA TERCENTENARY

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CURRENT JAPANESE THOUGHT

By THE EDITOR

Count Okuma's Triumph

The return of the Okuma ministry by the electorate of Japan is a signal triumph for the venerable statesman presiding over the policy of the empire, and an expression of confidence in his cabinet that give its deliberations greater weight in the eyes of a critical world. There is no doubt that the victory of the Okuma government is for the most part due to the popularity of the premier himself, supported to some extent by the recent insistence of a firmer hand in China. For some time the people of Japan appear to have been convinced that the safety of the empire depends on the policy pursued by China. If China should recklessly permit western interference, as Korea did, Japan's position would be greatly prejudiced. To safeguard her position in the Far East Japan has had to fight two expensive wars, both of which would have been unnecessary had China been able to protect herself from western aggression. Japan now sees no way out of perpetual war preparation and intermittent conflict unless she insists on China pursuing a certain policy toward western nations, which Japan herself is prepared to support and defend. Japan feels that she and China must stand or fall together. Give one or more western powers supremacy in China and Japan's doom would be sealed. It is the same conviction that Britain entertains with regard to Belgium and Holland. Should Germany obtain control of Belgium Great Britain's position would be at once menaced and rendered most insecure. So would it also be with Japan were any alien power to obtain the ascendancy in China. That China is so exposed Japan has not the least doubt. She has already driven out Russia and Germany, and she does not cherish the duty of having to drive out a third party or a combination of powers. To preclude so undesirable an eventuality Japan would enter into an understanding with China and come to terms, so that the world might know what to expect and abide by it. But China, urged by outside influence, is in no mood to trust Japan. Yet Japan is determined to come to the desired understanding. The whole Japanese nation demands it. The Okuma ministry is voicing the earnest wish of the nation. This is one reason why the cabinet was so triumphantly returned to power. And this is why an increase of army divisions seems desirable, though the majority in the last Diet was opposed to it.

The General Election

The results of the General Election, according to final returns, were as follows:

GOVERNMET	
Doshikai	145
Chuseikai	35
Okuma Party...	30
	210

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Opposition	
Seiyukai	107
Kokuminto	27
	134
Independents	37

Thus it will be seen that the Doshikai, the party founded by the late Prince Katsura, and now led by Baron Kato, the Minister of Foreign Affairs, increased from 92 to 145, while the Chuseikai, the party led by Mr. Ozaki, Minister of Justice, grew from 32 to 35, Mr. Ozaki himself having the largest number of votes of any candidate in the whole empire. The Seiyukai, the former opposition, which controlled a majority in Diet, has now been reduced from 178 to 107, a marked defeat. The other wing of the opposition, the Kokuminto, has, however, increased from 24 to 27. Thus the government has a clear majority of 76, to say nothing of the 37 independent members, at least 20 of whom are expected to support the ministry. The defeat of the Seiyukai is supposed to be due to some extent to its responsibility for recent scandals and its failure to pursue a strong policy in China, as well as to the great popularity of Count Okuma and Mr. Ozaki. The future of the cabinet depends on how far it will succeed in its foreign policy. Failure there is certain to undo the government and bring in another cabinet. The General Election proves once more that the Japanese electorate has no confidence in parties: it reposes chiefly in men and their principles. For ten years the Seiyukai had its own way. Both as to management of finance and the promotion of a popular foreign policy it was weighed in the balances and found wanting. But its fate at any moment of its history depended more on its personnel than on its theories. Men like Katsura, Saionji and Ito commanded great influence. With their disappearnce they had no successors. Count Okuma's is the only other name that inspires enthusiasm in the political arena. If he fails the outlook will be most uncertain. Japan demands and much needs adequate leadership. Were the people given their way fully, disaster would be certain, especially in foreign relations. The populace has as yet little or no grasp of world-politics and the principles that sway international relations. The fate of the nation is wholly in the hands of the cabinet and the Emperor. It is a tremendous responsibility for so few. But there is every confidence that Japan will rise to it.

Britain and Japan in China

The *Jiji Shimpo* is impressed by the fact that British public opinion appears to be opposed to Japan's proposals to China, but the paper relies on the Anglo-Japanese Alliance to decide the situation in the Far East. While no undue stress should be laid on the assistance Japan has rendered Great Britain in the present crisis, the *Jiji* regards it as of far-reaching importance and ventures the conviction that its influence will extend to events still far in the future of East Asia. Doubtless Great Britain has similar confidence in the efficacy of the Alliance and will be disposed, it is hoped, to subordinate individual objections to it and to Japan's policy in China to the greater object to be attained by loyalty to the Compact. The *Jiji* reminds all interested that in making her proposals to China Japan most carefully avoided everything appearing to conflict with British interests; and as Japan's proposals are perfectly legitimate she will never rest

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till they are conceded. In any case the journal considers it of the highest importance that the Alliance should be upheld and followed by both parties to it, now as well as in the future, and urges the two governments to leave no effort untried in that direction.

Japan and America

The delegates appointed by Japan to represent her at the Panama Pan-Pacific Exposition at San Francisco brought back glowing accounts of the cordial reception everywhere met with in the United States. Admiral Dewa was especially pleased with the sentiment toward himself and his country which he experienced during his stay in America, and he assures his countrymen that feeling in the United States is friendly toward Japan. His welcome at the White House by President Wilson was a splendid example of the warmth and sincerity of American friendship, and a similar spirit prevailed among all the officials he met, as well as among the many citizens he constantly came in contact with. The Admiral was convinced that Japan's participation in the San Francisco Exposition must have done much to alleviate anti-Japanese feeling so far as it existed on the Pacific Coast, a policy he hoped Japan would continue to encourage. He further expressed the belief that the increased communication which the opening of the Panama canal would bring about between the two countries, would do something to break down the veil of ignorance that more or less prevails at present, and thus bring the two peoples into an attitude of more mutual confidence and coöperation. Upon his arrival in Tokyo Admiral Dewa and his staff were received in audience by the Emperor when his Majesty was delighted to hear so favorable an account of their experiences in the United States.

Imperial Coronation

The coronation of his Majesty, the new Emperor of Japan, which was postponed owing to the demise of the Empress Dowager, is to take place during the month of November this year. An Imperial Commission has been appointed under the presidency of Prince Fushimi for the proper conduct of the great ceremony; and considering the various and unique functions that are to take place, including the Ceremony of Accession, the Daijosai and the Proclamation before the Imperial Mausoleums, the occasion will form one of the most interesting and imposing events in the history of Japan. The function is to be held at Kyoto, the ancient capital, where for nearly two thousand years the sovereigns of Japan have been crowned. The Emperor and Empress will leave Tokyo with a large suite of attendants, including Princes and Princesses of the Blood, taking with them the three sacred treasures of Imperial Regalia, the Sacred Mirror, the Sacred Jewel and the Sacred Sword, without the possession of which no ruler of Japan can legitimately reign. Their Majesties will stop over night at Nagoya and next day proceed to the Imperial palace of Nijo in Kyoto. The ceremonies will begin about the 10th of the month. In shrines erected especially for the purpose the Emperor will perform the first function of the Coronation by proclaiming to the Spirits of the Imperial Ancestors the fact of his accession to the Throne, subsequently announcing the same to his subjects. The Sacred Mirror, which has the sanctity of the Host in Roman Catholic countries, will be kept at this shrine during the coronation ceremonies. In the center of the Shunkoden shrine the Imperial Throne will be placed, to the east of which will stand the Throne of the Empress. Before these thrones the Princes and Princesses of the Blood as well as the envoys of foreign nations will present their congratulations and respects to their Majesties. All the Japanese functionaries and those of his Majesty's subjects presenting themselves before their Majesties will be robed in the ancient ritual costumes of the nation. To the strains of ancient music the Emperor and the Imperial party will enter, preceded by the Lord Chamberlain, bearing the Sacred Sword and the Sacred Jewel; and the Emperor, standing before the altar enshrining the Sacred Mirror, will open

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the doors thereof, proclaiming his accession to the Throne and presenting offerings to the Imperial Spirits. Then the Empress will worship before the same altar. The ceremony of publicly announcing the Imperial Accession to the Throne will be held in the Shishiden palace, where the chief officials of the Government will meet his Majesty, hear his gracious announcement and give cheers welcoming his accession. After this, Imperial messengers will be despatched to some 160 shrines of the nation to make the same announcement before the gods. The Daijosai, or Harvest Festival of Thanksgiving, will be held in the Daijogu shrine, which has two halls representing the eastern and western halves of the empire. Here a kind of solemn Eucharist will be celebrated with offerings in kind to the gods, after which their Majesties will give a grand banquet in the Nijo palace, when ancient dances will be given to the strains of old-time music. The next day a similar banquet will be given with like forms of entertainment for the guests. The Coronation ceremonies being over, the Emperor and Empress will proceed to the great national shrine at Ise and the Imperial mausoleums to worship before the Spirits of the Imperial Ancestors.

Britain and the China Question

The *Kokumin* in its editor's Tokyo Notes column says the Peking negotiations are in a state of "stand still"; but not a more unpardonable blunder may be made than to deal separately with the Manchuria and Mongolia questions. Any concession in this regard on the part of the Imperial Government will meet with the strongest public censure. It regrets, in the next place, the attitude of Englishmen in the Far East. Japan has no intention whatever to act contrary to the British interests. As to competition, it cannot be avoided amongst the Englishmen themselves as well as amongst the Japanese and English. The British interests in China are like a long established concern, and as such they cannot but expect new competitors. Such competitors they have in Germans and American, not in Japanese alone. The point would seem to be well understood by Sir Edward Grey. A healthy competition would be a salutary stimulus to British business, and Japan has no ambition to go further. To the Americans, the journal would say that they would have no cause for resentment, as long as they live up to their precept: Do unto others what you would have others do unto you. Japan offers no objection to the Monroe doctrine. Furthermore she means to do no more than what the United States insists on for the American continents and that with urbanity, impartiality and modesty. The Monroe doctrine often tends to be discriminatory to foreign influence; but Japan wants only to develop her activity within such limits as are compatible with the status quo.

American Interference

The recent meetings that took place between Secretary Bryan and Ambassador Chinda, and between Secretary Bryan and Chinese Minister Hsie attract the attention of the *Osaka Mainichi*. The journal does not know whether the meetings were for the purpose of ascertaining facts, or whether Mr. Bryan found in their course a need to open negotiations with Japan. Supposing the latter to be the case, America's motive would not be to place China under obligations by assisting her to reject Japan's demands. It would rather be the result of having come to the conclusion that the Chino-Japanese negotiations would end in injuring American interests. For China is a spoiled child unable to get along all alone, and America would not perform such an act of folly as to make an enemy of Japan for the mere sake of pleasing this child and fanning its vanity. If America's stand is that Japan's demands contravene the Japanese-American Pacific Convention, it will be perfectly proper for her to request an explanation from Japan and make a formal protest on points she cannot agree to, and for Japan to give it due consideration. Japan may follow such a course morally for once, but only once. The Convention provides only for equality of opportunity for commerce, trade, investment of money, and for exploiting resources, but in no way concerns itself with political relations. But in places

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like Manchuria and Fukien, where Japan's relations to them are of a special nature, that fact must first be taken into full consideration in spite of the Convention for equal opportunity. These relations are recognized by the Hay note, and are of the same character as the Russo-Mongolian, Anglo-Tibetan, and German-Shantung relations. Moreover America has, in one instance, waived the claim of equal opportunity when she withdrew from the international loan for China. In the light of these circumstances it is seen that Japan's demands interfere with neither the Pacific Convention nor America's Chinese policy. If America finds this view of the matter unacceptable, that should be regretted; but it should not prevent Japan from pushing her negotiations on the lines she has mapped out for herself. Changes have come over the situation since the signing of the Convention, and if need be Japan may propose its revision, or adhere to her own interpretation of it, or revoke it altogether. But for observing formalities, the journal insists that Japan need pay no attention to American interference, if any is attempted.

Japan's Policy in China

There are two schools of critics of diplomatic affairs says the *Yorozu*. One advocates a negative policy; that is, Japan should do nothing in China. When Mr. Hara of the Seiyukwai says that "there are dangerous things in the Japanese diplomatic situation," he voices the sentiment of this school. Among the Seiyukai members there are many who misunderstand Mr. Hara's intention in saying it and go so far as to say that "Japan participated in the war by instigation of England and thereby has endangered her national foundation." That advocacy for "abandoning north and advancing southward" springs also from the opposition to Japan's continental policy and from advocacy for abandoning Manchuria. But the majority of the Japanese nation would not entertain such an idea. Japan is bound to manage Korea and keep Manchuria as her sphere of influence, and also establish her power in China. That has been the national policy of Japan for the past thirty years. The two wars have been fought for that very purpose. The war against the Boxers and the recent war with Germany were directly in the same line with that policy of Japan. Anyone who advocates negative policy and attempts to say that he is opposed to the war with Germany which we had does so at the risk of opposing the will of the majority of the people.

There is the other school, which advocates extreme measures to be adopted in Japan's attitude toward China. It advocates making China a second Korea. The Chinese who listen to such an advocacy would be astonished and try to agitate against the Japanese. Their views are likewise opposed to the will of the majority. What Japan is now trying to do is to secure permanent peace in the Orient. The nation should remember the national policy which has been established ever since thirty years ago and try to accomplish the policy.

Railway Receipts

According to statistics prepared by the Railway Board, the revenue from the State railways in the fiscal year 1914-15, was 109,577,227 *yen*, namely 55,759,852 *yen* from passenger traffic and 53,817,375 *yen* from freight traffic. This is less than the official estimate of 117,109,029 *yen* for the said fiscal year by 7,621,802 *yen*. The causes for this unfavorable state of the railway business in Japan are first, the national mourning, which began at the very beginning of the fiscal year under review and lasted the whole year, causing a decrease in the number of tourists, and second, the war in Europe, which broke out in August. The fall in the price of rice and general depression in the financial world, are also partly responsible for a considerable decrease in the movement of goods in the fiscal year. On the other hand the various divisional superintendent offices of the Railway Board curtailed their expenses by about 1,500,000 *yen* during the fiscal year, therefore, the real balance between the annual revenue and estimates may be said to be over 6,000,000 *yen*.

Count Okuma on an Armed Peace

In a recent number of the *Shin Nippon*, Count Okuma has an article on diplomacy, in which he

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[illegible] and Peking, while Japan [illegible] [illegible] of a special nature, that for many years to come full consideration in Japan of the German [illegible] for equal opportunity. These relations are occupied by the Japanese, and [illegible] of the same character as the Russo-Manchurian Agreement, and German-Shantung relations. The power of American [illegible] in connection with the [illegible] of open [illegible] when she will [illegible] from [illegible] and loan for China, in the light of the aforementioned is it now the Japanese desirable to [illegible] with [illegible] the Peoples Government for [illegible] Chinese policy. If America fails [illegible] view of the matter reasonable and [illegible] said it is regretted, but it should not prevent Japan from pushing her negotiations on the lines she has adopted at the present. Congress [illegible] the Government since the signing of the German treaty and if read by Japan may prepare its revision, or relieve to her own interpretation of it, or recede it altogether. But for observing Germany's [illegible] of Japan it is to America [illegible], it may be accepted.

Japan's Policy [illegible] critics of the [illegible] in China. [illegible] says the Tokyo Correspondent of the [illegible] Chronicle advocates a positive policy that Japan should [illegible] China. The Hong of the Chronicle says that "there are those in England in the Japanese diplomatic service" [illegible] the retirement of the present [illegible] Sengkai would [illegible] a step which [illegible] in Japan's interests that [illegible] saying it and [illegible] for [illegible] Japan pacification in the [illegible] tion of England and thereby free energies for "[illegible] for trade and advantage for "[illegible] and [illegible] [illegible] opposition to Japan's [illegible] policy and from advocacy for [illegible] China. But the majority of the Japanese nation would not entertain such an idea. Japan is bound to preserve Chinese and Loop Manchuria as her sphere of influence, and she is establishing her power in China. That has been the declared policy of Japan for the past thirty years. The

[illegible] [illegible] [illegible] [

and resume its own diplomatic duty to be really effective must be based on its own appreciation of the situation.

In the present condition of international politics, say Count Okuma, it must not be supposed that the ministers of a country, however right and reasonable, will always be accepted as by the oldest privilege. Diplomacy, to be really effective and successful, must be backed up by sufficient national strength. Failure in support of this contention can be found in modern European history. One incident that took place in 1891 shows how helpless was Japanese diplomacy at the time. In 1890 a Russian warship arrived at Nagasaki and sailed for the base of a position on the coast there, for no other reason than that the Russians wanted it. The Japanese authorities refused the demand. In March of the following year the Russian warship returned to Nagasaki and landed men on Possadnik Island, and built a shed and a boat-house, thus the Captain of the warship raised the flag of Russia on the base of the island, he declared the Russians had come to stay. The Japanese protested, but the Russians refused to depart. The Japanese matter to the Tokio Government, which duly notified two warships to Tsu-shima and demanded that the Russians quit the place. The Russians, however, turned a deaf ear to the Japanese remonstrance.

[illegible] refused the matter to [illegible] the Russian Minister at Yedo in reference to the matter, but failed to obtain a satisfactory reply from him. The message the Tokio Government in response with the Imperial and Cabinet commands, obtained a pledge from the Japanese authorities that Russian would be leased to any foreign country. Immediately a British squadron arrived in Japan at the time, and the Russians, finding direction the better part of valour, weighed anchor and departed from the the place of their temporary sojourn at Tsu-shima. It was explained by the Russian Minister that the Captain of the warship was responsible for what had

[illegible] Okuma, Japan [illegible] had no sufficient force to back up her diplomacy, and was practically at the mercy of any Power which chose to pursue a domineering policy [illegible] Count believed [illegible] Russia and Japan concerning [illegible] Russia would [illegible] Japan's diplomatic [illegible] Russia's diplomacy which the latter might either not have [illegible] Japan's diplomacy in the early years of [illegible] be observed in Japan's [illegible] up to Russia's true [illegible] in exist-ence for the Russians. This [illegible] had been pending between Japan and Russia since 1893, and in 1895 Japan was finally forced to close the bargain by the Peking [illegible] In a note of [illegible] however, both Sagalien and the Kuriles belonged to Japan and it was [illegible] strong enough to resist Russia, who would have included to Muscovite possessions and could [illegible] [illegible] purposes. The Russian [illegible] Japan [illegible] [illegible] [illegible]

endeavours to show that diplomacy to be really effective must be backed up by force, says the *Japan Chronicle*.

In the present condition of international political morality, says Count Okuma, it must not be supposed that the claims of a country, however right and reasonable, will always be acquiesced in by the other party. Diplomacy, to be really effective and successful, must be backed up by sufficient national strength. Instances in support of this contention may be found in modern Japanese history. An incident that took place in 1861 shows how helpless was Japanese diplomacy at the time. In 1860 a Russian warship arrived at Tsushima and asked for the lease of a portion of the coast there, for no other reason than that the Russians wanted it. The Japanese authorities refused the demand. In March of the following year the Russian warship returned to Tsushima and landed men on Imosaki-ura, felled timber, and built a shed, and after doing this, the Captain of the warship asked the Lord of Tsushima for the lease of the place he had occupied. The Japanese refused the demand, but the Russians failed to depart. The *Daimyo* reported the matter to the Bakufu Government, which dispatched two officials to Tsushima and demanded that the Russians quit the place, The Russians, however, turned a deaf ear to the Japanese remonstrances.

Foreign Interference

The Bakufu thereupon referred the matter to the British Minister, Sir Rutherford Alcock, and asked for his advice. Sir Rutherford at once visited the Russian Minister at Yedo in reference to the matter, but failed to obtain a satisfactory reply from him. Thereupon the British Minister, in conjunction with the French and American representatives, obtained a pledge from the Japanese authorities that Tsushima would not be leased to any foreign country. Fortunately a British squadron arrived in Japan at the time, and the Russians, thinking discretion the better part of valour, weighed anchor and departed from the the place of their temporary sojourn at Tsushima. It was explained by the Russian Minister that the Capatin of the warship was responsible for what had been done, and that the Russian Government was in no way concerned in the matter. Japan had no other alternative but to accept the Minister's explanation as it was offered.

Might and Right

In those days, continues Count Okuma, Japan had no sufficient force to back up her diplomacy, and was practically at the mercy of any Power which chose to prefer a demand on her. With reference to the episode above related, the conflicting interests between Great Britain and Russia saved Japan from consequences of portentous dimensions which the incident might otherwise have assumed, including the possible occupation of Tsushima by Russia for ever. Another instance of the helpless nature of Japanese diplomacy in the early years of Meiji may be observed in Japan's agreement to give up to Russia the whole of Saghalien in exchange for the Kuriles. This question had been pending between Japan and Russia since 1853, and in 1875 Japan was finally forced to close the bargain in the fashion stated. As a matter of fact, however, both Saghalien and the Kuriles belonged to Japan, and, if she had been strong enough to resist Russia, she would never have yielded to Muscovite pressure and ceded Saghalien. As it was, the Japanese Government acted wisely, as a foolhardy resistance to the Russian demand at the time might have brought disaster on Japan.

Count Okuma comes to the conclusion that the history of Japanese diplomacy throughout the greater part or the Meiji era was a series of helpless, disgraceful humiliations, which left an indelible impression on the minds of the Japanese that their country's diplomacy, to be respected and effective, must be backed up by powerful force. International compacts are based on a similar principle. Unless Japan had been provided with sufficient force, the Anglo-Japanese Alliance would never have become a reality. It is only ten or fifteen years since Japanese diplomacy began to carry weight with foreign countries, and it began from the time that Western Powers commenced to recognise Japan's military strength.

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